Moving Picture Conditions in the West

THE NEW YORK
DRAMATIC MIRROR

JANUARY 8, 1916 PRICE TEN CENTS

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NAN HALPERIN
Direction M. S Bentham

"Mirror" Annual Out January 26

White, N. Y.

May Thompson, whose grace and vivacity, as a Russian dancing girl, form a pleasing part of "Katinka"

Mme. Valentine Kachouba, a new member of the Imperial Ballet Russe, which is to begin its first American engagement in New York, January 17

White, N. Y.

Gaby Deslys and Joseph Santley, two of the most important propagandists in Charles Dillingham's "safety first" campaign, "Stop! Look! Listen!"

White, N. Y.

Jed Cusick (Joseph Allen) in "Hit-the-Trail Holliday" waves aloft the money he received from film companies in return for permission to take pictures of the popular bartender-evangelist, Billy Holliday (Fred Niblo). From left to right: Katherine La Salle as Edith Holden, Fred Niblo, John D. O'Hara as Burr Jayson, Joseph Allen, Grant Stewart as the Rev. T. B. Holden, and Lorena Atwood as Mrs. Temple

White, N. Y.

After many misunderstandings, Marjorie Rambeau as Sadie and Pedro de Cordoba as Prince Luigi, the honeymoon couple in "Sadie Love," find security and contentment aboard the Sant' Anna

White, N. Y.

Christine Norman who, in the part of Hildegarde Sanbury in "The Unchastened Woman," proves both interesting and sensible

THE NEW YORK DRAMATIC MIRROR

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THE LURE OF THE STAGE

By William J. Perlman

ACTORS, managers, dramatists, academicians, psychologists, all directly or indirectly associated with the theater, have tried, at one time or another, to probe the mystery, to discover the lure, the magic spell, the impalpable, magnetic something that attracts the seven ages of man to the footlights. What is it that calls the country girl away from the comforts of home, the mother from the fireside and a happy family, to brave the perils of the Scylla and Charybdis of Theaterdom? What is it that entices young men and old to neglect mothers, wives, children; to sacrifice position, family ties, daily bread, to join the pilgrimage on its hazardous way to the glare of the Stage? What is the Enchantment? Surely it bears analysis.

It is, of course, infinitely more gratifying to assume that the so-called "finer" human actions are prompted by high motives rather than low. Charity, for instance, people would have us believe, is an altruistic act. But along comes a heretic like Bernard Shaw who pronounces charity a weakness. He accuses the giver of being either a wishy-washy sentimentalist, or a coward—afraid that unless immediate relief is granted the poor will band together to rob him of his property, dividends and interest. (I am not positive that G. B. S. said all this, but, poor fellow, so many irrational sayings have been laid at his door that he might as well shoulder a few more without adding to his disgrace.)

Now the reason why we have thus far failed to diagnose the magic spell that the stage casts over all, is because we have tried to assign lofty motives for the commonplace, inherently human desires. We have moulded for ourselves a golden image which we worship, blinded to the fact that the bright light of pure facts must inevitably betray its feet of clay. Let us open our eyes and contemplate our image in the full glow of the spotlight. Let us at least be sincere even if we cannot be altogether right: let us tell the truth even though it may be a little unpleasant.

To begin with, let us eliminate the species "genius" from our consideration. Personally, I know little of the ingredients that go to make up this rare entity, and in any event, the genius would most certainly be the glaring exception that would prove the rule. We will speak only of red-blooded men and women, fashioned from the same common clay as our own ancestors; men and women who are heirs to all the petty foibles of Adam and Eve—particularly Eve—and who live, and love, and sin, and die, and who probably never get to Heaven.

It is amusing to hear the neophytes among stagefolk and dramatists say: "Oh, I crave self-expression! I feel that I have a message for the people! I am going to do so much for humanity!" etc., etc., etc., *ad infinitum ut ad nauseam*. Beautiful! Elevating! Inspiring! But is it the truth? Let us be honest. These sentiments are good blinders for the common people. But do they express the actual motives that goad us on? I think not. There are other motives that lure us on—selfish motives, to be sure, but powerful and salutary none the less, tending to bring the best in us out—motives prompted by a first and foremost desire to be popular, to be admired, to see our names in print in ostentatious type, to be praised, to be idolized, to be petted and pampered by a servile populace.

I once heard a successful young dramatist remark that "the craving for self-expression is knitted into the physiological structure of Man" (whatever that means) and that "Man's great aim in life is 'becoming,' not 'being.'" If a lone human being were thrown on a desolate isle he would, according to the youthful writer, seek for self-expression none the less. Vanity, or false pride, my contemporary contends, is merely an offspring of a commercialized literature, a literature primarily designed to please the class of women that reigns supreme in the drawing room.

Poor womenfolk! Since Eve beguiled her spouse into eating the luscious fruit, every sin of commission and omission alike has been credited to her! However, in my humble opinion, that is an imputation that women would do well to acquiesce in, for, if it were not for sin, we would in all likelihood still be cave-dwellers. If women are guilty of transgression by instilling vanity and self-pride in writers, all the more glory to them! Was it not a Beatrice that made Dante vain enough to write an immortal poem? Did not a Laura inspire self-pride in Petrarch, and a Countess Guicciardi flatter Beethoven? "Craving for self-expression." Tommyrot! Glory, glory, glory! We all love it, all of us seek it.

When a second-rate magazine accepted my first story, I remember that it made me quite happy to receive the check that was sent in payment. I carried it about with me for days, to show to my friends. But that happiness paled into insignificance when compared to the exultation I experienced on seeing my written words reproduced on the printed page! To think that a hundred thousand people were reading my lines! A hundred thousand lips were whispering my name! Ah! Herein lay the stimulus! And mine enemies, those erstwhile friends who had insisted that I had been cut out for a hod-carrier rather than a writer, how each word would cut into their flesh and torment them!

Now, methought, if I could only have a play produced, and have my name displayed on posters stuck up on every available fence so that people would become so familiar with it that they would single me out as the author of this, or that, or the other thing, then would I, in the words of Webster, have attained my "boyhood ambition." Some are satisfied with the admiration of the common people, others seek the approbation of the elect, but it all amounts to the same thing. Popularity is the incentive. Vanity and false pride are the motives.

Exception may be taken to my analysis on the grounds of its being purely subjective. But it seems to me that this method is, after all, the only one that brings results of real value. Objective treatment of any theme must necessarily be colorless, soulless, lifeless, and, I believe, on the whole impossible. Try as we may to view things objectively, we can only see them, in the last analysis, through our own eyes. And our vision is no better or worse than our neighbor's. In the long run the ancient Hindoo philosophy of I A.M. is universally accepted. And YOU ARE because *I am* must necessarily follow. Our experiences differ not in kind, but only in degree. We all hunger and thirst, we all love and suffer, we all come from and go to the same place. What is therefore true of one is true of all, with only slight variations in each case. I feel perfectly justified, consequently, in treating the entire question subjectively, and to draw wide conclusions regarding the motives of others from my own experiences.

To be sure, the artist, the actor, the dramatist, once he achieves success, learns to take his popularity as a matter of course. He begins to feel as if it were due him. He no longer scans with throbbing heart the reviewers' criticisms as he did when he made his debut. If the criticisms are unfavorable, he scorns them; but if laudatory, he sticks them in his scrap book as evidence to posterity of his greatness.

An actress who is a luminary of the first magnitude in the theatrical firmament, recently rebuked a dramatic critic for his unfavorable comment on her impersonation of a leading part in a Broadway production. How dare a mere newspaper reporter question the histrionic ability of such a public favorite? Perish the thought! Granted that her acting in this particular part was not up to her usual mark, what of it? She is a star, and therefore should be praised! Such instances may be multiplied indefinitely. They are daily occurrences. People of the artistic temperament demand adulation, they crave it, cannot live without it. Every school lass, every shop girl, scullery maid, or society dame who longs to gain a foothold on the boards, or to be featured on the screen, every errand boy or college savant who bombards managers with plays, each and every one is actuated by the one desire to become popular, to be talked about, to be singled out as THE ONE. This is the siren spell that enchants all.

Last year I witnessed the initial performance of a firstling written by a friend. At the end of the second act a good-natured audience called the author before the curtain. I watched him closely. He was visibly affected; in fact, so much so that he could scarcely blurt out the few words he had prepared. When the performance was over I asked him how it felt to be applauded. To my intense astonishment, he replied that the applause only vexed him, because he felt it was undeserved. I challenged this statement, for in my opinion it violated all the principles of psychology. I taxed him with insincerity and called him a *poseur*. He denied it and we quarrelled. Some time after, when a second play of his was received by the critics with disfavor he was considerably put out. "Why complain?" I asked him. "Perhaps your work merits no better notice. You told me yourself that you did not care for an undeserved success." My friend then and there was forced to admit that the position he took in the first instance was assumed.

A number of prominent Jewish dramatists recently gathered to discuss the "Uplift of the Jewish Drama." In the group there were several writers of international reputation. During the discussion one of the younger authors, who had achieved some little recognition abroad, having had a play produced successfully in Germany, very magnanimously praised the works of all present but his own. He had hoped, of course, that one or another of the distinguished gathering would return the compliment. Much to his dismay, however, this praise was not forthcoming. On the contrary, one of the older

(*Continued on page 5.*)

MADAME CRITIC

I FELT quite proud of being an American the other evening at the Fulton Theater when I noted the various American characters in the new play, "Ruggles of Red Gap," in which Ralph Herz has returned to the music-less comedy. My pride was not inspired by any nobility of nature, or splendor of scene or situation set forth on the stage, but by the fact that, together with all the other Americans in the place, I was able to laugh at the most extraordinary collection of Yankees imaginable. These persons used the most unheard of language, and dressed in the most outlandish style, and no wonder the author made fools of them for the benefit of his public—that was all they were good for. Leaving out explanation of satire and comedy—and no doubt much subtlety will be discovered in the Red Gap characters by those in search of mystery and the "author's thought beneath the lines"—we may congratulate ourselves on our keen sense of humor in being able to ridicule our Red Gap fellow citizens, and perhaps some such lesson, in comic disguise, on the subject of American adoration of the English nobility is needed. But I should think that the author would have laid his scene among the real adorers of titles, the idle rich, only perhaps there would have been nothing funny in so serious an idea. In such a combination he might have called his play, "Bagging a Title," or "Hunting for a Crown," or "Blue Blood and Red Gold."

How's that?

Truly he possessed a bold spirit and vivid imagination to extract so much laughter from pitting the citizens of Red Gap against an Honorable, and Earl, and a gentleman's "man." Of course, Ruggles proved to be just as much a gentleman as any of the Americans at the Gap and felt himself just as good as any of them as soon as he grew accustomed to associating on terms of equality with them, although he was still able to recognize all the high signs of the real product when it arrived from the other side and his birth and training caused him to be only a man again. But what would you? If you were a valet to an Honorable, and a lot of vulgar persons in a country not used to society took you to their homes and hearts and gave you a chance to be somebody and to make money, you could'nt help it, now could you?

It was all very funny, and we laughed at the Red Gappers and did not class ourselves as even their most remote relations. I sincerely hope that if the play goes to London the author will have the forethought to add a little explanatory note that Red Gap is an imaginary village somewhere in the United States, and its citizens likewise are imaginary.

I thought Ralph Herz gave an excellent interpretation of Ruggles and kept to the character very cleverly in his transition to a man of independence. He didn't exaggerate or move about with the slightest suggestion of a spotlight and moving chorus listening attentively for its cue. I fancy being so unaccompanied must have made him feel a bit lonesome at first, but one didn't miss the girls and boys at all. You know Herz first appeared in the United States in the legitimate, and perhaps this accounts for his seeming so perfectly at home. George Hassell showed them that he could be a thick-witted member of the nobility without imitating in any way Lawrence D'Orsay, the inimitable. We have had so many acting examples of the dull Englishman of class that to have one's performance recognized as original and individual is a notable achievement. I enjoy watching comedy done in a natural manner. If some actors could be made to understand that quiet methods are the most forceful they would follow them, but, too often, they employ loud voices, extravagant gestures and facial expressions and bore me to death with their artificiality in endeavoring to land a laugh. In "Ruggles of Red Gap" neither Herz nor Hassell behave as if they were anywhere except just where they are, in a limited space with no one present but their immediate associates, and this is what makes their work so effective. Apparently it is not done for an audience at all. Louise Closser Hale, with her huge diamond earrings and social ambitions, was an excellent Mrs. Floud and Jobyna Howland a beautiful Klondike Kate.

The author makes Ruggles, although acclimated to Red Gap, still sensitive to his true position in the world, as proved by his selection of Mrs. Judson, housekeeper, for his life partner, when no doubt he might have won one of the Red Gap aristocrats. "Ruggles of Red Gap" certainly depicts democracy as most effective on the comic sheets of our Sunday papers.

White, N. Y.

HARRIET KNEITEL AS THE STREET SINGER IN "RUGGLES OF RED GAP" FINDS IT EASY TO FASCINATE RALPH HERZ AS RUGGLES, FRED W. STRONG AS JEFF, AND FREDERICK BURTON AS COUSIN EGBERT.

"Katinka" convinced me of one thing—no longer can the refrain of one song be depended upon to win a tremendous success for a musical production. In "Katinka" the orchestra fed the audience with a sickening-sweet melody in the overture. We didn't know what the words would prove to be, but it wouldn't have been very difficult for those accustomed to the trend of such offerings to make a good guess. I know just how such ideas are manufactured, for I have heard song writers and musical comedy composers figure upon them. Says someone, "That song from ———," mentioning a popular musical comedy, "was a knockout. Give us one like that and you've got a hit to start with." Some composers plan their hit songs from previous compositions of their own, and this is evidently what Mr. Friml did when he conceived "Rackety Coo," sung by Katinka (May Naudain) and chorus. Long before Katinka sang the song we knew all about it, for the overture had "put us wise," and so good are our memories that we could almost sing each note before it was played. When Katinka and the girls finished there still remained the grand finale of the last act and the exit music to so impress the melody that those who had neglected to catch every note might still have an opportunity. When we got out of reach of "Rackety Coo" we felt that we had been singing it all winter and were ready for something new. Wise composers will derive a lesson from this and not satiate their audiences with one air.

We are on the upward climb musically. I don't mean to say that we are crying out for grand opera as an entertainment for the uncultured. Not at all. But unless all signs fail the public is getting away from what has so long been described as "popular" music. This is as it should be. The hotels have done their share in elevating the musical taste, for they gave us ad nauseum "popular" stuff until the public began asking for something better, and got it. There are still popular numbers, but the better class is superceding them. So the musical comedies have progressed and are carrying the masses with them. It is true that years ago the public was given worthwhile entertainment in comic operas, but it tired of that and sank into a slough of *musical nonsense*, from which it is at last extricating itself, much to the gratification of the worthy composers who have always been desirous of writing the best music, but who were compelled to go below their standards in order to dispose of their wares. The silly book no longer pleases, and the silly comedians have been banished. Bad singers no longer are permitted to squeak a song. It must be sung, no matter how pretty the girl, nor how popular she may be. And above all the music must please. During the past two or three seasons several musical productions have been so successful chiefly because of their good music. "Alone at Last" and "Princess Pat" are not possessed of wonderful librettos, but they are entertaining, and have lots of comedy which is not secured by any but the most legitimate methods. The music of each is lovely and the singers of the leading roles the best to be secured. These two productions have exerted a great influence for good on the public, and it is a delight to watch the genuine enthusiasm displayed by their audiences.

Adele Rowland may be depended upon to win any audience she walks before. That dimple in her cheek, her merry smile and twinkling eyes can't be resisted. They have a good-looking, young tenor with "Katinka." His name is Samuel Ash, and besides being able to sing well, he can wear a uniform with ease and smile as if he feels quite comfortable in musical comedy. They have given us some tenors, you know, who, because they possessed voices couldn't do anything but sing.

When speaking of "Very Good Eddie," last week, I neglected to mention a very important young person who appeared as "one of the girls" and whose name I didn't even learn, but she modestly became the center of attraction from the moment of her first appearance for the reason that she looks enough like Mrs. Vernon or Mrs. Irene—which is it?—Castle to be her twin. Really, the resemblance is startling as to face and figure, and if the audience had not believed Mrs. Castle's appearance in a line an utter impossibility it would have been convinced that she was there on the stage. The same sidewise, heavenward glance, the same pert, little nose, the thin figure, the childish, bobbed hair and hollow chest—all there. "Mrs. Castle" ran the comment. In the second act when this young girl came forth in a pastel-toned creation built on Castle lines her likeness was complete.

MARIE B. SCHRADER.

WHEN all is said and done, criticism is discrimination, and discrimination is looked upon by the Buddhists as the last and greatest of all gifts bestowed by the gods. It is the possession, par excellence, of the venerable and the wise. It is by no means the prerogative of rash and impetuous youths who rush in where angels fear to tread.—NANCE O'NEIL.

ORDINARILY men entertain a very erroneous notion of criticism, and understand by it nothing more than a certain shrewdness in detecting and exposing the faults of a work of art.—SCHLEGEL.

Personal

BURTON.—In order to devote himself more exclusively to Sir Herbert Tree's forthcoming Shakespearean tercentenary festival, Percy Burton will shortly sever his association with Granville Barker as partner in the production of "Androcles and the Lion." Mr. Burton will continue to act as general manager of Sir J. Forbes-Robertson.

CODY.—Colonel William F. Cody ("Buffalo Bill") will return to the stage at the Leavitt testimonial to be given at the Manhattan Opera House on Jan. 11 He will appear in his old-time melodrama, "The Prairie Wolf."

HELEN HOLMES.

COLLINS-CHATFIELD.—Jose Collins has received a cable message from her husband, Leslie Chatfield, announcing his appointment as a first lieutenant in the British army. Mr. Chatfield, who is well known in theatrical circles here, left for his home in England several months ago.

COOK.—Charles Emerson Cook, for many years press representative for David Belasco and more recently with the Vitagraph Company has opened a general publicity bureau with offices in Aeolian Hall, in connection with Beulah Livingstone, George Vaux Bacon and W. Spencer Wright. Among the attractions represented by the new concern are the new William Elliott play, "The Greatest Nation"; the new Robert Hilliard play, "The Pride of Race"; the new George-Mooser-Harrison Grey Fiske production of the play written by Princess Troubetskoy, and the productions to be made by a new producing firm, headed by T. D. Frawley. The players represented by Mr. Cook include Emmett Corrigan, Gladys Hanson, Peggy O'Neill, Florence Reed, Malcolm Williams, Emma Dunn, John Stokes, Florence Nash, Mary Nash, William J. Kelley, Henry Mortimer, Edwin Stevens, Tina Marshall, Edwin H. Robins, Rapley Holmes, and others.

DALY.—Orlando Daly, who impersonates Squire Chivy in E. H. Sothern's revival of "David Garrick" appeared in the same role fifteen years ago with the English classical and Shakespearean actor, Walter Bently, when he produced the play in Australia. Mr. Daly left Mr. Bently's company to serve with the British army in the Boer war.

DORZIAT.—Gabrielle Dorziat, who was seen in New York last year in the leading feminine role of "The Hawk" with William Faversham, is to be the next visiting star at the Theater Francaise.

FITZIU.—Anna Fitziu, remembered by comic opera audiences as Anna Fitzhugh of "The Wizard of Oz" company, is to appear in the leading role in the Spanish opera "Goyescas," when that work is presented next month at the Metropolitan Opera House for the first time on any stage. The role was to have been originated by Lucrezia Bori, but she is indisposed following an operation on her vocal cords. Miss Fitziu is a native of Virginia and gained her first experience on the stage in "Floradora."

HOLMES.—Miss Helen Holmes has just returned from London, where she made a most emphatic hit in the part of Molly in "Kick-In" at the Vaudeville Theater. If it had not been for the war, Miss Holmes would probably have remained away indefinitely, as the play was not only good for a long season under normal circumstances, but several tempting offers were made her by English managers, and her departure from the British capital was under promise to return after hostilities have been suspended. New Yorkers remember her best as leading woman with William Hodge in "The Man from Home" at the Astor, "The Confession," "The Talker," "The City," and last season in connection with the hit she made in "The Natural Law" at the Republic.

HACKETT.—Norman Hackett, who has been playing stock star engagements in California, has been secured for the Western "Kick-In" company. He is to be featured in the role of Chick Hewes, made notable in the Eastern cities by Jack Barrymore and Richard Bennett, and will play all the large cities west of the Mississippi. Mr. Hackett has starred in "The Typhoon," "Classmates," "Satan Sanderson," and other well-known successes, and as he has a very large following throughout the country, he is considered an excellent selection to head the Western "Kick-In" organization, which is meeting with the same sensational success the play enjoyed in New York, in the East, and in London.

HALPERIN.—THE MIRROR feels an unusual interest in Nan Halperin, for that interesting vaudeville artiste is essentially a discovery of its vaudeville department. THE MIRROR gave little Miss Halperin her first New York notice, first predicted great things for her; and was first to believe in her brilliancy of song. Miss Halperin's immediate success justified THE MIRROR'S enthusiastic comments and vindicated the judgment of M. S. Bentham, who brought the artiste from the West. Next week, Miss Halperin returns to New York after a successful Orpheum tour. Eastern vaudeville will welcome her back. She stands at the forefront of the varieties in charm and skill of song and winning personality.

JOHNSON.—Friends of R. A. Johnson, veteran manager and advance agent, will regret to learn that he was stricken with paralysis on Dec. 24. Mr. Johnson has been associated with Sanford Dodge for several years as advance agent and manager, and was working in that capacity at the time of his affliction. As it will be several weeks before Mr. Johnson can continue with his duties, he will be glad to hear from friends at the following address: No. 382 Sixth Street, Milwaukee, Wis., care of Sanford Dodge Company.

NORMAN HACKETT.

KROWS.—Arthur Edwin Krows, formerly of THE MIRROR staff and more recently press representative for Winthrop Ames, left for Pittsburgh, Dec. 27, to accept the position of general press representative for Harry Davis's theatrical enterprises. Mr. Davis operates three theaters in Pittsburgh.

KYLE.—Howard Kyle delivered the address in behalf of the Players Club at the Charles Klein Memorial held in the Hudson Theater, Dec. 19.

PERLMAN.—William J. Perlman, whose article "The Lure of the Stage" appears in this issue of THE MIRROR, is dramatizing "The River," a novel by Ednah Aiken, for the Bobbs-Merrill Company.

POPULAR PLAYERS

One of the plays which, owing to a most striking characterization, still stands out with peculiar distinctness in the memory of those who witnessed it, is "Cordelia Blossom," dramatized from the stories of George Randolph and Lillian Chester. Before the public had even a fair chance to manifest an interest in it, it was withdrawn as the result of a quarrel between several persons interested in the production. Yet here was a comedy of American life that had more than a chance, and for that reason should be revived, though not without Burr McIntosh in the part of the effusive Colonel Blossom, for this was an impersonation alone worthy to stand beside the Jack Rance of Frank Keenan as a typical figure of American romance, and it was the Colonel Blossom of Mr. McIntosh that made the comedy. In the issue of Sept. 9, 1914, THE MIRROR reviewed his work in these words:

BURR McINTOSH

"This comedy should succeed for one reason alone. It contains a characterization of a Southern Colonel of the present day which, purely as a distinct type delineation, has not been equaled since John T. Raymond appeared as Colonel Sellers. It is the first concrete expression of Bret Harte's exquisite Colonel Starbottle, of Culpeper, Va., on the stage. Many actors have played *at* and *around* this type, but there has always been a touch of insincerity in these essays which has reduced it to the level of conventionality. To Burr McIntosh belongs the distinction of having invested it with the attributes of life, and though the portrayal has just a little of that essential exaggeration which Charles Dickens gave to his immortals, I would go a greater distance to see Mr. McIntosh portray, with his irresistible humor, the genial, gallant, fire-eating Colonel Blossom than a regiment of crime plays."

I met McIntosh the other day on the Rialto. He has been lately appearing in a series of virile American types in motion pictures, as Jo Vernon in "Mizzouri," as Joe Sanders in "My Partner," as Colonel George Fairfax Carter in "Colonel Carter of Cartersville," and Wallingford in "The New Adventures of J. Rufus Wallingford."

AS COL. BLOSSOM

"Why not immortalize yourself as Colonel Blossom?" I asked.

"Great idea!" he said, with a quizzical smile; "I'll go see about it."

He probably never did. Modesty? Maybe not. Indifference, probably. But here is a characterization that should be perpetuated not only on the stage, until the majority of Americans have had a chance to see it, and the Londoners, too; but certainly on the screen. Colonel Blossom is not among his portraits alongside of his Missouri sheriff and Joe Sanders. If I were a manager I would revive not only "Cordelia Blossom," but "My Partner," with McIntosh in the forefront. But if I were a motion picture producer, I would give McIntosh no rest until I had him before the camera.

F. F. S.

THE LURE OF THE STAGE

(*Continued from page 3*)

playwrights challenged the young author as guilty of truckling down to the popular taste and fancy. An altercation ensued between the two. Each claimed that his European fame exceeded that of the other. If it had not been for the interference of others, they would have come to blows. How reminiscent of Trissotin and Vadius in Moliére's "Les Femmes Savantes." Vanity? I should smile. We all fall for it: actors, dramatists, novelists. This glitter, this glamour, this glare of the stage is a powerful magnet few can resist, for just this reason.

Very likely this false pride, this vanity that goads us on, is the fault of commercialism, or is the fault of the woman. But who cares? We are told if God had dropped a Beatrice on the island where Robinson Crusoe dwelt, he too would have become vain enough to write verse. Maybe. I cannot tell you whence this Vanity has come. All I know is that those of us who clamor for fame are possessed of a goodly dose of it. Yet, after all is said and done, what difference does it make so long as it brings out the best that is in us, and spurs us on to greater and greater efforts?

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SHANK COMES BACK

MR. LEW SHANK, former mayor of Indianapolis, needs no press agent. He is nearly if not quite ubiquitous. He may not always "do things," but he has the willingness of Barkis. As his city's chief official he cut the prices on potatoes and cabbages, and other necessaries of life, so that the middle and lower classes of Indianapolis were not chafed by hunger. At one stroke he touched the heart strings and the stomachs. His fame spread like an old-time prairie fire. The public wanted to see and hear more of LEW SHANK. And when the public wants this sort of thing there is only one road. It leads to the stage. Hither came SHANK after the cut in Indianapolis prices. He came to vaudeville. Not as an actor. When one is in vaudeville of a certain kind one does not have to know how to act. For a brief season, we do not recall the extent of it, SHANK'S appearance was the signal for noise. Then he retired from the footlights. For some time his name, when it appeared in type, lodged on a back page.

Now he comes back. He does not return, according to his own publicity notice, with any expectations of filling any want, nor does he say that he has any dream of being an uplift. He takes, or will take, a place in farce comedy. "What I will be able to do in farce comedy," says SHANK, "I don't know, but I guess I can stand it if the rest of 'em can."

It is this that prompts the MIRROR to extend the "glad hand" to Mr. SHANK. It is so refreshing. It is so different from the announcements of the average young actor who hungers for histrionic honors. We commend his spirit to the ambitious actor who expects to vault to distinction in a few leaps.

SHANK, as we understand it, does not anticipate any tablet in the Thespian Temple of Fame. All the more reason why the MIRROR will await with eagerness his return. There are too many "great actors"—of the kind. Let us have a mediocre player now and then; one who simply takes his place prepared to "stand it" if others can.

Having slaked his thirst once at the histrionic spring, SHANK may want another draught. What of it? It's human nature on the stage or off. Let SHANK quaff his fill.

ONE-ACT PLAYS

Editor DRAMATIC MIRROR:

SIR.—Mr. De Arozarena, in his interesting article, "The Power of the Playlet," bewails bitterly the fact that the American playwright pays no attention to the one-act play. I beg to differ with that opinion. On the contrary, he does; it is the form of dramatic expression which comes easiest to him. There is no slang so brilliantly and concisively expressive as the American. Its effect is instantaneous. The American wants to hear what you say, but you must say it quickly and to the point. And a thousand playwrights are striving to do that now. Only between them and their public is a middleman. And it is the middleman who is to blame for the apparent backwardness of the American playlet. Needless to say, I refer to the theatrical producer.

"Look at the Princess Theater," he will tell you. "What did it do? The public showed pretty plainly it didn't want a programme of one-acts."

Very true. But there are playlets and playlets. There is surely something between the play of horror and the play of the eternal triangle served up with French dressing.

"Look at our little project. Doing pretty well, isn't it?" might say the director of the Bandbox Theater. "Who said the one-act didn't draw?"

So it is, evidently; but his last bill of four one-act playlets contains only one by an American author.

I am sure my own experience could be paralleled by that of many other authors. If I am to believe the opinion of many of our leading managers and stars contained in my letter files, I might flatter myself that I have got the knack of writing one-act plays down to a very fine point. Yet out of my repertoire only one has been produced, and that in vaudeville. It was supposed to be too delicate for that medium, but the producer saw its possibilities and took a long chance. It succeeded beyond expectation in New York and on the road, and was given more publicity and favorable comment than many long plays. But it might never have gone on at all had it not happened to suit a star.

I had written several one-act plays before that none of which had the luck to be produced. One of them was twice accepted, by an English repertory theater, which thereupon shut up business, and again by the Princess, which also—well, that's old history now. It almost seemed to be a hoodoo, in spite of the fact that a well-known New York manager, who seemed to be the hope of the unknown playwrights, declared it to be the most thrilling one-act he had ever read. But I know better now myself. It was not a good one-act play, but it certainly gave a star a chance to make the blood creep. Two other one-acts were also retained by the Princess, with a promise that they would one day or other see the footlights. But the poor things never did.

After that I felt ashamed to tempt fate again, till one evening I wrote the playlet. It was written, read, accepted, and playing in eleven days. Then I began to think perhaps, after all, I had been too hasty in retiring from the struggle. So I got busy. Critics had implored me in their reviews not to write down. So I turned out several more playlets. They were novel, dainty, fantastic, in delicate comedy vein. was told in the kindest way possible that they were everything I had intended them to be, that they would be snapped up as curtain-raisers, but as for vaudeville—NO! NO! And there being nowhere else to produce them, I had better lay them aside till public opinion created a market for them.

It was then I began to realise that between the playlet of vaudeville and that of the theater proper was a wide gulf only to be bridged by painstaking observation.

Eliminating the three people acrobatic and Sunday supplement koke act, I found that the ingredients of a vaudeville playlet were novelty in setting, an alternation of comedy and pathos, a punch which I take to be like that breathless moment when we hang on the highest hill of the scenic railway before descending to the level and a bolt the bolt being the surprise finish without which no vaudeville playlet is genuine. I learned that melodrama had been slain by the movies which had commonized every possible situation. I also learned that the acts which I and all around me enjoyed most of all had the slimmest chance of being booked. But again to my surprise I found other acts which pleased me did get over. And, returning home from a show, I found myself as wise as when I went in. The only conclusion I came to was that the whole business was a gamble.

I determined to try my hand at manufacturing not writing vaudeville acts. My first was accepted, and is to be produced at an early date. The second, an American patriotic playlet, and the best I have done, was read enthusiastically by several stars, who balked on the lead, that of an old German. The next I made actor-proof, and hope to see on before many weeks are over.

But my playlets are still unproduced, though I am assured that it is only a question of time till they are; but that date shows no sign of approach. I parceled up copies and sent them over to my English literary agent. I have just received a glowing letter in which I am told, . . . Well, anyway, it's all very comforting and complimentary, and that in spite of the war he is sure he can smuggle them past the barriers of revues defending the stage of London and the provinces.

I might go on indefinitely, but I have proved to my own, and I hope to your satisfaction and that of Mr. De Arozarena, that one might write an acceptable playlet a day and still not find a producer.

It might be interesting if you could get other writers to contribute their experiences.

Yours cordially,
A PLAYWRIGHT.

TO BE OR NOT TO BE A SOLDJUH!

Editor DRAMATIC MIRROR:

SIR.—The intimate sentiment of a certain popular "song-poem" which I will not advertise here by naming—as it carries no advertisement in the good journal that I am going to ask to print these reflections—constrains one to the conviction that nothing could be more harrowing to a mother than to raise her boy to be a soldier. The very tender refrain apparently infers that she might be content if not exactly happy to raise her boy in the undertaking business, or even to be a barber, but her heart breaks at the thought of him being a soldier. I have not had, as yet, the good fortune to hear the song rendered, but as I am rather careless in my habits, and sometimes not particular about the company I keep, I have no doubt but in good time I shall find my heart throbbing to its melodee.

However, I certainly do not agree with the said mother that the most unhappy calling of a youth is soldiery. Aside from the fact, well established, that all the young men employed in the city soldier, more or less, on their trusting employers, the lady who sings this popular song forgets that her boy may become an actor if she insists that he keep out of the army—more especially if the lad has been born on English soil. The poor lady may well declaim against the art of storming trenches, but what of barns? I grant the right, of course, that any English mother may, without criticism from any honest-minded person, prefer that her son should be a brave actor in America rather than a frightened soldier in Belgium. Still she does forget that both of the callings, as such, are fraught with danger in a country like this America. Indeed an actor's life here is in greater jeopardy than the life of a soldier.

Is it not the Immortal Bard who sings:

Avaunt, grim-visaged son of Mars! Thou art
The total sum of infelicity,
The setting sun of hope. Away, and leave
Me with my stage and mimic wars wherein
I fight, mayhap to fall—but not to rise
No more! I' faith 'tis sweeter far to hear
The living voice of keen applause than hark
To thumping thuds of earth upon my corse!

Avaunt, thou howling dunce! The glory of
The grave may light the world—'tis but a shroud
That wraps about the dumb and sightless dead
Who never know. Avaunt, and leave me to
My mimic life—perchance my 'am and ams!
I was not raised to be a soldier! No!
I am an Englishmun—a actuh, suh!

I am forgetful as to the authorship of these thrilling lines—indeed they may have been written not by the Immortal Bard but by some immoral American. Even so, they are what they are.

"Who wrote this 'song-poem' about the mother who didn't raise her son to be a soldier?" I asked a sort of Miss Beatrix Fairfax whom I advise with from time to time. "Don't you know?" she answered. "It was written," she went on, "by an English lady of the Upper Clawses." I remarked my surprise—that an English person, of the Upper Clawses, could write anything so well, and suggested that her son, of course, was an actor. "No," said Miss Fairfax, "that is the funny part of it. The lady who wrote it has no son whatever." I smiled. "She is not even married," said my friend. I chuckled. Miss Fairfax continued: "The joke of the whole matter is that every mother I have ever known declares that only *such* a woman could have written that song!" "Ah," I said, "I now understand!" Miss Fairfax looked at me curiously. She said: "There are many worse fates that may overtake a man than being a soldier." "Name them," I requested. She said: "How would you like your son to grow up and be a motion picture critic?" I confessed that it would cover me with confusion.

CHARLES L. GASKIN.

TO VOTE ON AMENDMENT

A special meeting of the Actors' Fund of America will be held at the Fund headquarters, Longacre Building, on Tuesday, Jan. 18, at 3 P.M., for the purpose of voting on and adopting an amendment to Section 16a of the by-laws, to read as follows:

Section 16a.—The Executive Committee may, in their discretion, admit as an ASSOCIATE MEMBER of the Actors' Fund of America, for life, any person of good moral character, upon such person paying the sum of Fifty ($50.00) Dollars, or more, for this purpose; the Executive Committee may also, in their discretion, admit as an ANNUAL ASSOCIATE MEMBER any person who shall pay the sum of Two ($2.00) Dollars each year, provided however that such ASSOCIATE LIFE MEMBER and ANNUAL ASSOCIATE MEMBER, who shall enjoy the privilege of attending the annual or other meetings of the Actors' Fund of America, shall not have the right to vote, but shall hold such title of ASSOCIATE LIFE MEMBER and ANNUAL ASSOCIATE MEMBER as an honorary title in consideration of their donation.

THEY ALL DO

Editor DRAMATIC MIRROR:

SIR.—I see your paper regularly. It is incomparably the leader, both in substance and appearance. I wish you a highly prosperous and useful year. Sincerely yours,

O. L. HALL.
Dramatic Editor Chicago Daily Journal.
Chicago, Ill., Dec. 28.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

C. N. F.—See answer to T. B., Florida, for the cast of "The Wolf."

ADA LOWE.—We do not know where Andrew MacKnight is.

GRACE FEEDER, N. Y. C.—We do not know where William Harrigan is at present.

MARGARET CONNOR, Boston.—The last address we had for Lillian Lorraine was with the Balboa Motion Picture Company.

GRACE JOHN, Galveston, Tex.—"Carrots" was adapted by Alfred Sutro from the French of Jules Renard.

"OLD TIMER."—Our records do not show that Sir Beerbohm Tree ever played in "Trilby" in America.

ADELAIDE DOVER, Hartford, Conn.—We have no record of the plays that Philip Dunning appeared in before joining "Ruggles of Red Gap" company.

C. E. C., Providence, R. I.—We have no record of a motion picture relating to Pilgrim history and are unable to tell you where you might gain the desired information.

T. B., Florida.—"The Wolf" was produced in New York City at the Bijou Theater, April 18, 1908, with the following cast: William Courtenay, Thomas Findlay, Ida Conquest, Sheridan Black, Walter Hale, and George Probert.

CINCINNATI READER.—Marie Doro will join the Lasky Film Company after completing the film version of "Diplomacy" with the Famous Players Film Company. William Elliott is now in the city rehearsing for a new play which will be produced soon.

Worcester, Mass., Reader.—The last address we had for Roy Purviance was Park Opera Company, St. Louis. John Daly Murphy in "See My Lawyer," Desmond Kelly with Cohan and Harris attractions. We are unable to supply you with the other addresses.

ELSIE LOWE, New York City.—1. "The Ware Case," now playing at the Maxine Elliott Theater, New York City, was produced in London under the same title. 2. Carl Van Vechten is a newspaper man. 3. Before playing in "Katinka," Samuel Ash was with "The Fashion Show" company.

J. P. G., Pittsburgh.—David Warfield gave 1,007 performances as Herr Anton Von Barwig in "The Music Master." (2) Laurette Taylor gave 604 performances as Peg in "Peg o' My Heart," in New York city. On May 31, 1915, while in London, she played Peg for the 1,000th time. We do not know how many performances she has given since then. Sorry that your query was not answered sooner.

MARGARET LAWRENCE, N. Y. C.—Conway Tearle is the son of Minnie Conway and the stepson of Osmond Tearle. He made his first appearance on the London stage at the Garrick Theater in "The Queen's Double." (2) Henry B. Walthall was born in Alabama. He is of French and English descent. (3) Last season Montague Love played in "The Adventure of Lady Ursula," "You Never Can Tell," "Arms and the Man" and "Candida." This season he has appeared in "Husband and Wife" and "The Ware Case," which is still running.

E. T. F., Newburyport, Mass.—1. Flora Zabelle, the daughter of the Rev. M. M. Mangasarian, was born in Constantinople. She was educated in Chicago, and made her first appearance on the stage there. Among the plays she has appeared in are: "King Dodo," "The Yankee Consul," "A Yankee Tourist," "The Man Who Owns Broadway," "The Kiss Waltz," and "The Pearl Maiden." 2. Valeska Suratt has been in vaudeville and in the following list of plays: "The Gibson Girl," "Hip, Hip, Hooray," "The Red Rose," and "The Kiss Waltz."

G. M. H., Rochester, N. Y.—(1) Robert Edeson married George Eliot Porter, his second wife, in 1908. (2) We refer you to the head of this column for your second question. (3) Julia Sanderson, Donald Brian and Joseph Cawthorne will appear in "Sybil" this season. (4) In "The Marriage Market" were: Donald Brian, George J. Meech, Guy Nichols, C. Vandiveer, Winsluk Fink, Arthur Douche, Arthur Metcalf, Edwin Burch, Frank Adair, Percival Knight, Arthur Reynold, Venita Fitzhugh, Cissie Sewell, Mora Mannering, Irene Hopping, Elizabeth Wood, Viola Caine, Gean Cole, Marie Annis and Carroll McComas.

ACTOR'S EQUITY ASSO'N

Woods and Morosco First Managers to Adopt A. E. A. Contracts

At the last meeting of the Council held in the Association Rooms, Suite 608, Longacre Building, Dec. 27, the following members were present: Francis Wilson, presiding; Messrs. Edwin Arden, Charles D. Coburn, Edward Connelly, Grant Stewart, Howard Kyle, Frank Gillmore, Bruce McRae and Milton Sills.

New members elected:

Leo de Valery	Cyril Maude
Robert E. Homans	Gipsey O'Neil
Louise Huff	Jane Urban
Robert Webb Lawrence	Gertrude Walthers

Our January number of "Equity" contains the following letter:

NEW YORK, Dec. 16, 1915.
ACTORS' EQUITY ASSOCIATION,
No. 1476 Broadway,
New York City, N. Y.

GENTLEMEN: With the coming of the new year, permit me to extend to you the assurance of my heartiest congratulations, and as long as your association continues along its present lines, I want to put myself on record as being in hearty accord with you. You can also rest assured that should I negotiate with any of the members of the Equity Association, and they are desirous of having Actors' Equity Contracts, I shall be very glad to see that they receive same.

With best wishes, and trusting for a continuation of the pleasant relations existing between us, believe me to be,

Yours very truly,
(Signed) A. H. WOODS.

Mr. Woods' office has manifested a co-operative spirit with the A. E. A. for more than a year, and while we all feel much gratified at receiving his letter, it in no way astonishes us. Mr. Woods is not the only producing manager who has adopted A. E. A. contracts, but he and Oliver Morosco have been the first so to proclaim it.

The Committee on Publication would call attention to advertising announcements in the current issue of "Equity" from three dramatic agencies. Each of these agencies, we believe, tries earnestly to uphold the standard aimed at by our Association. Each one keeps A. E. A. contract forms on hand, and, we are assured, recommends that managers use them.

From what appeared in our column last week, it must not be inferred that the privilege taken by some managers to pay half salaries to actors the week before Christmas, is a hard and fast custom. Even though several of the very best managerial firms retain the half salary clause in their contracts, it is a decidedly exceptional thing for them to enforce it. We are in receipt of many letters since Dec. 18, from members in New York and on tour, reciting how their salaries had been paid in full despite contracts which permitted their employers to do otherwise.

One member writes joyously that, in the face of a contract to the contrary, he was paid all of his salary for the last week preceding Christmas, and received, as did each of his associates, a gift from the management. Excellent, good friend, although it is our opinion that gratuities are out of place in a temporary business relation. "Rich gifts wax poor when givers prove unkind." It should be borne in mind that in observing equity there is no call for gratitude from an actor that has been paid the wages he has earned.

When asked, as we are frequently, if the A. E. A. is to be unionized to the extent of the "closed shop," we cannot help thinking of the words of one of the most prolific of American producing managers, viz:

"Your A. E. A. contract is absolutely fair, but I'll never adopt it until I am forced to."

"Candor is, perhaps, the most stable trait this manager possesses. His moods are as fitful as the worst April weather. One hour he will practice the noblest generosity to some of those he may employ, and the next he will be guilty of tricks against others, so slippery and cruel, that even his most loyal friends can invent no excuse for them. Going through all the merits and demerits of personalities and characters, reason always brings us to the same conclusion, which is that a fair standard of business conduct, minimum though it be, must be established between actors and managers.

A member for whom a lawsuit was won last week, has protested that some action should be taken against certain opposing witnesses who were shown to have committed perjury.

Our attorney reports the successful cash settlement of a claim that one of our women members made against a film corporation, that had held her under written contract for several weeks for a certain picture that was never taken. And, therefore, not using her services at all.

Special mention is due Will Deming of the "It Pays to Advertise" company, for the excellent results he has shown as our deputy, in securing advertisements for "Equity" in Chicago.

By the required study of our files under the postal laws, we have learned with some surprise that we have upwards of 1,400 members whose addresses are in the boroughs of Manhattan and Bronx.

By order of the Council,
HOWARD KYLE, *Corr. Sec.*
GRANT STEWART, *Rec. Sec.*

DENIES NEGOTIATIONS

Alfred Butt Has No Intentions of Presenting "Our Mrs. McCherney" in London

PALACE THEATER, LONDON.

Editor MIRROR:

I have just received through my press cuttings a paragraph which recently appeared in your paper, stating that consequent upon negotiations which had taken place between Miss Ethel Barrymore and myself, I was shortly presenting that actress in London in "Our Mrs. McChesney."

I do not know the origin of this paragraph, but certainly some misstatement has been made for, although I saw "Our Mrs. McChesney" whilst recently in America, I did not have any negotiations whatsoever as regards presenting the play in London.

I have the pleasure of knowing Miss Ethel Barrymore personally, and hope I may number myself amongst her many admirers. Unfortunately, however, I did not have the pleasure of seeing her on the occasion of my recent visit, and I feel it is due to her that I should remove the incorrect impression which must have arisen, owing to the statement above referred to.

I feel sure that you will consider it only right to give publicity to this denial on my part.

Yours faithfully,
(Signed) ALFRED BUTT.

DEATH OF TOMASSO SALVINI

Tomasso Salvini, Italian tragedian, well known in the United States, died in Florence, Italy, Jan. 1. He was born in Milan in 1829 and went on the stage at the age of fifteen. He retired from his profession to fight for the liberty of Italy, and when he returned to the stage it was to act the leading role opposite Signora Ristori in her company.

Salvini played here with great success in "The Gladiator," "Samson," and "La Morte Civile." His greatest fame in this country, however, was gained as Othello. He made his last appearance here in 1893. He was under contract to the Liebler Company to return to this country in 1906, but it was never fulfilled. Of late years he has been living in Florence, where he was proprietor of the Tomasso Salvini Theater. He acted only at rare intervals.

COHAN REVUE TO BE DONE

Cohan and Harris are determined not to allow the departure of Raymond Hitchcock for England to interfere with their plans of producing Mr. Cohan's new musical revue. The original scheme called for the appearance of Mr. Hitchcockk in the leading part, but the actor obtained his release from Cohan and Harris in order to accept a London engagement. Mr. Hitchcock's successor in the piece will be announced shortly. There is a probability that Mr. Cohan will appear in the chief comedy role. Rehearsals will begin in a few days and the premiere will take place late in February or early in March.

WAYBURN DEBTS $59,800

Ned Wayburn's Productions, Inc., producers of "Town Topics," have filed schedules showing liabilities of $59,800 and assets of $1,200 cash and costumes and scenery.

The company owes $3,276 for salaries to players, including Trixie Friganza, $300; Bert Leslie, $175; Lew Hearn, $125, and Carl Reed, $300. Blossom Seeley Marquard also is a creditor. Stuart M. Kohn has a chattel mortgage for $25,000 and the New Theater has a claim for rent.

HARVEY-CARTER

It has just become known that E. Carter Harvey, assistant stage-manager of the all-star "Trilby" company which recently closed its season, and Miss Grace Carter, of Chicago, were married on Nov. 16. The wedding was kept secret until last week when it was announced by Mr. Harvey. The event is the culmination of a romance begun last Spring when they were studying music together in New York and Chicago.

CHINESE IN PLAY OF CHINA

"The Awakening," a play in one-act by Peng Chun Chang, a Chinese post-graduate student at Columbia University, was produced in the ballroom of the Hotel Astor, Dec. 29, before members of the Century Theater Club. The cast was composed entirely of Chinese students at Columbia. The piece is designed to show the clash between the new and old ideas of the Chinese republic, with the final domination of Western ideas.

TO GIVE "AS YOU LIKE IT"

Margaret Anglin is planning to give in St. Louis early in June a series of outdoor representations of "As You Like It." A terraced stage will be used, and there will be a dancing green, on which Elizabethan dances will be performed. Livingston Platt will stage the production.

MANY NEW "SADIE LOVES"

Oliver Morosco is organizing four new companies of "Sadie Love," three of which will begin tours this month. Meanwhile the original company of the Hopwood farce has settled down at the Gaiety Theater for a long run.

"GIRL WITHOUT CHANCE" OPENS

"The Girl Without a Chance" opened Sunday, Dec. 26th, at the National Theatre, Chicago, to the biggest business, it is said, of all the Stair & Havlin houses in the city.

NO FILMS FOR HIM

David Warfield Declares He Will Never Appear in Motion Pictures

DETROIT, MICH. (*Special*).—While many actors of note are deserting the stage for the screen, there is one who says he will never appear in motion pictures. And that one is David Warfield, who is playing on tour in David Belasco's "Van Der Decken." Mr. Warfield has repeatedly been offered fabulous sums to act before the camera, but he has persistently declined all such offers.

"I will never appear in motion pictures," said Mr. Warfield during his engagement here last week, "until I retire from the stage—if even then. For no matter what you say, it lowers the prestige of a legitimate actor and I value my prestige highly."

TO GIVE CARUSO WORK

Morosco to Produce "Salmagundi," Musical Play by Opera Star and Elbert Hubbard

According to reports along the Rialto, Oliver Morosco is planning to produce shortly in Los Angeles a new musical play, entitled "Salmagundi." The music of the piece, said to range from grand opera to rollicking marches of the kind popular with the Broadway folk, was written by Enrico Caruso, the world-famous grand opera star. The book is by the late Elbert Hubbard, who perished on the *Lusitania*, and the lyrics are the work of Earl Carroll, one of the authors of "So Long Letty."

"Salmagundi," it is said, has been in the course of preparation for the last three years.

HILLIARD AT THE ELLIOTT

To Present "What Became of Deegan Folk" at a Shubert House, January 10

Robert Hilliard will present "What Became of Deegan Folk," a play of racial theme, in which he has been appearing on tour, at the Maxime Elliott Theater, Jan. 10. As the Maxime Elliott is a Shubert theater, the report that Mr. Hilliard had split with Klaw and Erlanger, his managers for many years, which THE MIRROR exclusively printed last week, is verified.

NEW BILL AT THE BANDBOX

Three Playlets and a Pantomime to be Represented in Third Programme of Season

The Washington Square Players will present their third bill of the season in the Bandbox Theater, Monday night, Jan. 10. The programme will consist of three playlets and a pantomime. The playlets are "The Tenor" a comedy from the German of Wedekind; "The Clod" by Lewis Beach, and "The Roadhouse in Arden" by Philip Moeller. The pantomime entitled, "The Red Cloak" is by Josephine A. Meyer and Basil Lawrence.

NEW PLAY OF SCOTCH LIFE

Joseph Brooks to Produce "Heart O' Th' Heather," by Glen MacDonough

Joseph Brooks has accepted for production a new play of Scotch life by Glen MacDonough, entitled "Heart o' th' Heather." George MacFarlane will be starred in the play, which will be presented early in February under the stage direction of B. Iden Payne. Mr. Brooks will also present Phyllis Neilson-Terry in a new play.

HUGE ICE RINK FOR GARDEN

A huge ice rink on the order of the Admiral's Palace in Berlin, is planned for Madison Square Garden. Under the management of Harry A. Cochrane, ice ballets will be held there, with skating races, amateur hockey games, curling, and exhibitions by professionals. At the same time an independent rink will be provided for the public. An investment of $300,000 has been decided upon as necessary to make the required improvements. A great part of this sum will go to install new plumbing, retiring rooms, and other comforts now lacking at the Garden.

The rink will not interfere with the other activities of the Garden, such as horse shows and boxing matches.

FANNY WARD WEDS J. W. DEAN

Word has reached New York from Los Angeles of the marriage there on Dec. 29 of Fanny Ward, the actress, and John W. Dean, who played leading roles in her company. The wedding took place at the home of Mr. and Mrs. Thomas Meighan of Hollywood.

Miss Ward's first husband was Joseph Lewis, a South African diamond merchant, from whom she obtained a divorce in London on Jan. 13, 1913. Mrs. Dean received a final decree of divorce a few months ago. Miss Ward and Mr. Dean are now playing a motion picture engagement. Their last appearance on the legitimate stage was in "Madam President" two seasons ago at the Garrick Theater.

"BLACKMAIL" IS THE TITLE

"Blackmail" has been selected as the title of Princess Troubetzkoy's new play which the Shuberts will present shortly in New York, in association with Harrison Grey Fiske and George Mooser. Among those who will be seen in leading roles are Lucile Watson, Regina Wallace, Harrison Hunter, Montague Love, and Albert Bruning.

ON THE RIALTO

In Theodore Burt Sayre's melodrama, "The Commanding Officer," there is a Western sheriff who remarks that he once saw one of Shakespeare's plays presented. The title, he said, was "Uncle Tom's Cabin." When the play was produced some years ago, Mr. Sayre asked one of his friends what he thought of the line. "Cheap" was the reply.

"All right," said the playwright. "You may think badly of that line but it is the one line in the play that has produced a laugh every time it has been spoken. Do you know why? Simply because there are a lot of people who want to let others know that they know Shakespeare did not write 'Uncle Tom's Cabin.'"

♠

Col. Henry W. Savage has apparently reconsidered his decision not to make any pretentious production until the war is over. Though he is maintaining his usual reticence concerning his plans, it is known that he will shortly present Mizzi Hajos in a new operetta entitled, "Pom, Pom." When hostilities broke out abroad Col. Savage declared he would forego producing activities until they were over, but, inasmuch as other managers have carried on their ventures upon the theory that "plays may come and plays may go, but wars go on forever," he has joined them in permitting nothing short of feature films to disturb his hope and confidence.

♠

A Fitchian flood of plays is pouring from the pen of Horace Annesley Vachell these days. A manager has but to say, "A play, please!" and presto! out of the cavernous sleeve of Mr. Vachell issues a vehicle, guaranteed to fit any star. A play of provincial mercantile life is wanted? Very well. And the dexterous Vachell hands us "Quinneys." A detective-murder play? Lo! and we have "The Ware Case." A drawing room comedy such as W. S. Maugham used to write? And there comes all wrapped up a fragile thing called "The Chief." Mr. Vachell is busy all the time. He never allows his work to interfere with his play.

Everything is grist that comes to his mill. Lately, he has taken up the case of Jack-the-Ripper and fashioned a play about him which is called "Who is He?" In this melodrama, Henry Ainley is appearing in London. Then there is a mystery drama called "The Case of Lady Camber," which H. B. Irving found popular in London. The list increases steadily. Tomorrow we may have another Maugham comedy from his pen, or a satire or, maybe, a fantasy, or even—a war play.

♠

What Lloyd George and von Bethmann-Hollweg are to the English and German people, Gus Hill is to the theatrical profession. With his cheery optimism he buoys it up with renewed hope and confidence when despair and disaster seem paramount. Mr. Hill's latest spur to those managers who are quite ready to surrender to the irresistible advance of the films is in the form of a postal card upon which is printed statistics, proving that good theatrical business can be done if one has the necessary pluck. The card reads as follows:

"Buck up. Old Scout, don't get cold feet!"

The worst element we have to deal with to-day in the show business is the calamity howler.

Money was coming easy for a long time. Now that adversity is taking a rap at you, don't lay down.

Go out after business with a good show and you'll get it!!

Some recent figures for one night's performances:

St. Thomas, Ontario	Nov.	10th	$621.50
Erie, Pa.	"	6th	943.75
Ashtabula, Ohio	"	10th	740.25
Jamestown, N. Y.	"	8th	756.50
Nashville, Tenn.	"	8th	800.75
Berlin, Ontario	"	8th	684.50
Knoxville, Tenn.	"	8th	806.00
Montgomery, Ala.	Oct.	27th	1,165.25
Warren, Pa.	Nov.	4th	589.15

"Mutt and Jeff" playing its seventh engagement in Chicago opened at the Crown Theater to $1,364.80, on Sunday, Nov. 7th. At Detroit, Mich., week of Oct. 16th, $7,853.56. Sixth time in Detroit.

If I can do this kind of business so can you. It's there waiting for good shows. Let's get together and give the movies a stiff fight.

I have nine shows out and they are all making money.

GUS HILL.

THE FIRST NIGHTER

"THE DEVIL'S GARDEN"

Drama in Four Acts by Edith Ellis from the story of the same title by William B. Maxwell. Scenes designed by Robert E. Jones. Staged and Produced by Arthur Hopkins. Harris Theater, Dec. 28.

Danvers	Eric Snowdon
Mr. Ridgett	Rule Prott
William Dale	Lyn Harding
Colonel Manners	J. Palmer Collins
Sir John Perdue	Frederick Anneriey
Hon. Evarard Barradine	William Devereux
Mavis	Lillian Albertson
Mary	Rhoda Beresford
Aunt Petherick	Alice Augarde Butler
Mr. Druitt, the higier	Charles W. Butler
Norah	Geraldine O'Brien
Billy	Emmett Bradley
Rachael	Gladys Bradley
Mr. Osborn	Albert Tavernier

Act. I.—Scene 1—Room in General Post Office, London. Scene 2—Dale's room in a third-class hotel, London. Five hours later. Act II.—Dale's sitting-room over post office, Rodchurch, Hants., England. Twelve days later. Act III.—The Dale living room. Ten years later. Act IV.—The same. Six hours later.

If we have not outlived entirely that good old designation of "legitimate" as applied to a play which, though modern, meets most of the conditions of a consistent, serious, well-constructed drama with tragic tendencies, it is on exhibition at the Harris Theater under the title of "The Devil's Garden," a dramatization by Edith Ellis of the novel of that title by William B. Maxwell. As a rule, dramatizations smack of the novelist and leave something to the imagination; but here is concentrated interest of pure dramatic value. The critics may say it is somber, but it is also life, which is not all sunshine. Being real drama it follows that the New York critics do not agree.

Underlying the action is a strong psychological process, the operation of a remorseful conscience. William Dale, an honest, stalwart postmaster in an English village waylays and kills the Hon. Everard Barradine, a country gentleman, because Dale's wife, Mavis, to whom he has been happily married for eleven years, confesses that Barridine took advantage of her when she was fifteen years old, and that in order to secure his influence for the retention of her husband in the postoffice, she has again been forced to submit to the lecherous old scoundrel. No one suspects Dale, and he continues to live with his wife for ten years, acquiring property and leading an upright life. Then his conscience begins to prick him, and he seeks religious consolation, but is unable to shake off the terrible memory of his crime. He feels an irresistible longing to confide in some one, but fears to take even his devoted wife into his confidence. His reason, already on the verge of collapse, is still farther shaken by the discovery that an orphan gypsy girl, Norah, whom he adopted, has conceived a criminal infatuation for him, and he passes a frightful night of remorse alone in the dark of his living room.

Here the dramatist has introduced a striking effect. Barradine died leaving money to charity and bequething sums to a number of individuals, including £2,000 to Mrs. Dale. Dale never accepted the money for himself, but quietly paid it off in donations to other charities. The grateful villagers dedicated a magnificent memorial window to the memory of the deceased rake, and from near-by the doleful sound of the orphanage erected by Barradine's charity periodically breaks in upon the night and adds to the distracted man's despair. By and by the dim outlines of the memorial window develop into mysterious light and color against the wall of the room, and the solemn tones of his accusing conscience speak out of the gloom. At last he ceases pacing the floor and sits at a small writing desk to put down his confession. Presently a red glare penetrates the room through the windows and the image on the wall vanishes. Dale throws open the window. The orphanage is on fire. Cries are heard and the tolling of an alarm bell. Dale is the first to reach the scene. With an act of heroism in saving a child from burning he expiates his crime. When he is carried into the room he is dead.

The performance, aside from the interest carried by the somber but impressive events, was distinguishd by some remarkably fine acting on the part of Mr. Harding, Miss Albertson and Miss O'Brien. In the hands of Harding, Dale is a strong, manly, modest, high-minded fellow. He acts with fine restraint the scene in which he discovers Mavis's relations with Barradine, in the little room at the London hotel where she has come to meet him, and he gives a powerful performance of the scene in the dark in which he restlessly paces the floor while wrestling with his conscience. Throughout, his work is beautifully modulated and made sympathetic by the innate tenderness of Dale's nature. In a responsive manner, Miss Albertson plays Mavis, his wife. There is a sweetness and sincerity in her portrayal that irresistibly appeals, and she pictures a womanly nature rendered peculiarly soft and tender by a deeply-grounded love. Her strongest scenes come early in the play, and in the third act Mavis is forced to surrender her opportunities to Norah. In a powerful scene of hysterical ardour, with something of the sexual madness of an inherently decadent nature, Norah throws herself into Dale's arms and breathes the glowing rhapsody of her infatuation into the ears of the doomed man. Miss O'Brien throws a degree of amorous passion into this scene, together with a certain uncanny realism, that is in the highest manner startling. For the deep impression made by the play, the admirable dramatization of Edith Ellis, which leaves nothing for the reader of the novel to supply in character or atmosphere, is largely responsible, as well as the efficient support of the well-selected cast.

"THE BLUE PIERROTS"

Concert Party, Under the Direction of Christopher Gray, Consisting of:

Alma Gray	Norman Blume
Marjorie Riley	Virgil Holmes
Betty Barnell	Raymond Stewart
Robert White	Jack Granville

Business Manager, Maurice Greet
Musical Numbers by Jack Granville

Boy, page Arnold Bennett! Only a superlatively-sympathetic soul such as he could appreciate the artistic responsibilities of the Blue Pierrots, the brave band of music-hall singers, which, coming from England via South America, opened a week's engagement last Monday night at the Liberty Theater. Had our eyes not proven to us that we were in a comparatively metropolitan playhouse, amid the presence of indomitable first-night gentry whom we have learned to love, admire and even respect, we would have believed we were sitting in the dingy town hall in Bursley, listening to the songs and charades of a "celebrated concert party just up from Birmingham," and watching Edwin Clayhanger shyly nudge Hilda Lessways as one rollicker told another of how his brother's job as draughtsman at the bank consisted in opening and shutting the door.

No further proof of the hardihood of the English race in facing unknown risks is needed than that furnished by the Blue Pierrots. Setting out to conquer distant and hostile theatrical territory is no easy undertaking, even when the enterprise abounds with talent. However, for what this group of pioneers lacked in virtuosity, it more than made up in nerve. And for that it should be congratulated. Purpose was there, plentifully, but it was misdirected, as Lord Northcliffe would say of Lord Kitchener's munition campaign.

To get back from war to what Mr. George Jean Nathan might flippantly describe as something worse, the Blue Pierrots represented the costumes which the male artists wore. The setting consisted of a grand piano, some yellow stools, and a back drop painted blue. The programme was composed of several solos by Misses Gray, Riley, and Barnell, and Messrs. Blume, White, and Holmes, a piano solo by a temperamental young man, yclept Granville, one or two numbers by the entire company, and burlesque upon a "movie show," and a "village concert."

The singing was at times pleasing, and one or two of the numbers, notably "Old Seville," had a melodious and haunting refrain, but there was no justification whatever for the burlesques.

DEATH OF LEVIN C. TEES

Levin C. Tees, playwright, humorist and city editor of the Pittsburgh Sunday *Dispatch*, died on Christmas at the home of his daughter, Mrs. Frank R. Ruggles, of 5508 Hunter Street, Pittsburgh, Pa., at the age of sixty-nine.

Mr. Tees was the author of "She Would Be a Widow," "The Deacon's Visit" and other plays. Mr. Tees gained fame as a humorist when under the name of "Jonathan Jones" he wrote for Taggart's *Times* several years ago. When that paper ceased existence in 1899, he became identified with the *Dispatch*.

MISS ANGLIN'S NEW PLAY

Margaret Anglin has accepted a new play by Rupert Hughes. The contract for the play was made six months ago and Mr. Hughes delivered the completed manuscript last week. The play is based upon Gertrude Atherton's novel, "The Perch of the Devil."

IIRISH PLAYERS COMING

The Irish Players from the Abbey Theater, Dublin, will soon sail for this country to play a series of engagements. The organization, which has just concluded a successful season under the direction of St. John Ervine, has acquired several new plays.

VAUDEVILLE NOTES

Tom Lewis is out of Tom Barry's sketch, "Brother Fans." He will do a single.

Howard Estabrook comes to the Colonial on Jan. 10.

Kirah Markham and Rupert Harvey have a playlet, "Copy," in which they will appear after the holidays.

Joan Sawyer is now dancing at Joan Sawyer's, the former Palais de Danse, at Broadway and Fiftieth Street. The opening occurred on New Year's Eve, with Miss Sawyer, assisted by George Harcourt, as chief features.

Word comes from San Francisco of the engagement of Willis I. Morrison, formerly judge of the Superior Court of Los Angeles County by appointment of Governor Johnson, to Nonette Schoomaker, the violinist known to vaudeville as Nonette. The marriage will take place in the Spring.

LYDIA LOPOKOVA TO WED

Engagement Announced of Actress-Dancer to Heywood Broun, Dramatic Critic

The engagement is announced of Lydia Lopokova, Russian actress-dancer, who is appearing this season with the Washington Square Players, to Heywood Broun, dramatic critic of the New York *Tribune*. The romance is said to have begun last Fall at the Bandbox Theater at the time Miss Lopokova was playing the leading role in Percy Mackaye's fantasy, "The Antick."

Miss Lopokova came to this country several years ago as a dancer. Her appearances include both the operatic and vaudeville stages. She is a member of the Imperial Ballet Russe, the Petrograd organization, which will play its first engagement in New York this Winter. Miss Lopokova will rejoin the ballet for this engagement.

Last year the dancer, desirous of making a name upon the acting stage, appeared in the stellar role of "Just Ourselves," under the direction of Harrison Grey Fiske. The play was not a success, but Miss Lopokova showed by her performance that she had unquestioned histrionic talent.

Mr. Broun has been a member of the *Tribune* staff since his graduation from Harvard a few years ago, first as general reporter, then as baseball reporter, and now as dramatic critic.

MRS. FISKE IN NEW PLAY

SYRACUSE, N. Y. (*Special*).—Mrs. Fiske gave the first performance of her new comedy, "Erstwhile Susan" at the Empire Theater, New Year's evening, under the management of Corey, Williams and Riter. The play, a dramatization by Marian De Forest, of Helen R. Martin's novel Barnabetta, provided the star with a role not unlike her Lady Patricia or Mrs. Bumstead Leigh. Mrs. Fiske and her company were enthusiastically received.

In Mrs. Fiske's support there appeared John W. Cope, Madeline Delmar, Wylda Millison, Rockliffe Fellowes, John D. Murphy, Owen Meech, Robert Stowe Gill, and Hubert Osborne. The comedy was staged under the personal direction of Harrison Grey Fiske.

NEW "TREASURE ISLAND" CO.

Among the players engaged for the special company which will present "Treasure Island" in middle Western cities are George Fawcett, Arthur Forrest, Geoffrey Stein, Cecil Yapp, Milton Nobles, Harry Hadfield, Herbert Ranson, Thomas Louden, P. C. McCoy, Charles Rogers, Frank Howson, James F. Ayres, Clarence Rockefeller, Robert Thorne, Ruby Hallier, Ruth Vivian and Viola Knott.

BAZAARS FOR ACTORS' FUND

As a part of the campaign of the Actors' Fund of America to raise an endowment of $1,000,000, it has been decided to hold bazars in New York, Boston, Chicago, St. Louis, Buffalo, and Philadelphia next April at the time of the tercentenary celebration of Shakespeare's death.

JOIN RUSSIAN BALLET

Two new recruits, Mlle. Valentine Kachouba and Mieczyslaw Pianowski, have joined the Imperial Russian Ballet in Lausanne, Switzerland. Mlle. Kachouba has had great success as a solo dancer at Moscow and Kiev. Pianowski was recently first Imperial Court dancer at Warsaw.

TO STAR ADELE ROWLAND

Arthur Hammerstein plans to present Adele Rowland as a star at the expiration of her present engagement in "Katinka." For her vehicle a "comedy with musical numbers and a song or two" will be selected. The arrangement comes as the result of her consecutive successes in "The Only Girl," "Nobody Home," and "Katinka."

NEW MOROSCO PRODUCTION

Oliver Morosco's next production will be a new comedy by Frederic and Fanny Hatton, entitled "Upstairs and Down." Richard Bennett has been engaged for the principal role.

ACTORS' FUND LIFE MEMBERS

Virginia Fox Brooks, Sylvester Hickey, and Ffolliet Paget have been elected life members of the Actors' Fund of America.

LAUDER'S PLAY TO BE PRODUCED

Harry Lauder's play, "Jimmy" will be produced Jan. 10 in Boston. In the cast will be Marie Stuart, Andrew Clyde, Carrie Glenn, John Walker, Jessie Velaris, J. Finlinson and Mary McNaughton.

TO BOOK LOS ANGELES HOUSE

Klaw and Erlanger and Oliver Morosco have effected an arrangement whereby all first-class attractions playing Los Angeles are to be booked at the Mason Opera House. The term of the agreement is seven years.

CHEYENNE THEATER BURNED

The Capital Avenue Theater, Cheyenne, Wyo., was burned Dec. 17, loss, $40,000.

BIRTHS

A son was born to Mr. and Mrs. Taylor Holmes (Edna Phillips), in Chicago, Dec. 4. Mr. Holmes is at present playing a successful engagement at the Cort Theater, Chicago, in "His Majesty, Bunker Bean."

A son was born to Mr. and Mrs. Francis X. Hope, Dec. 13, at their home in the Deerfield Apartments, Riverside Drive and 145th Street. Mr. Hope is a member of the executive staff of Cohan and Harris.

MARRIAGES

Arthur Ebbets, general stage-manager of Selwyn and Co., was married to Mrs. Katherine Eagle, of Norfolk, Va., Thursday evening, Dec. 30. Their acquaintance dated from a year ago, when Mrs. Eagle's little son played the child's part in Henry Arthur Jones's play, "The Lie," of which production Mr. Ebbets was stage-manager. Mr. and Mrs. Ebbets will reside in New York till Spring, when they will make their home on Long Island.

The marriage of John McMahon, of the Selwyn staff of press representatives, and Florence Peterson, an artist's model, has become known. The ceremony was performed in Hoboken about five weeks ago.

DEATHS

Algernon St. John Brenon, for nine years musical and dramatic critic for the *Morning Telegraph*, died Saturday night, Dec. 18, in Atlantic City, after an illness of several weeks of diabetes.

Mr. Brenon was born in Dublin, Ireland, in 1876. He came to this country twenty years ago and founded and conducted for nine years the Pittsburgh Preparatory School. From teaching he gradually drifted into newspaper work, and held one or two positions on other papers before going to the *Telegraph*.

In 1910 Mr. Brenon adapted "Hans the Flute Player" for production at the Manhattan Opera House. He also translated several operas into English for the Century Opera Company. He is survived by his father, Charles St. John-Brenon, an English dramatic critic, his mother, his widow, Grace Damion Brenon, who, before her marriage, was a singer at Covent Garden, and by two daughters. A brother, Herbert Brenon, is in Bermuda directing the production of a motion picture.

SMOCK.—Alexander Smock, brother of Rose Melville, the originator of "Sis Hopkins," died recently at his home in Parke County, Ind., of acute indigestion. He was sixty-two years old.

ERNEST GOERLITZ, for many years general manager of the Metropolitan Opera Company, committed suicide Dec. 12 in Los Angeles by taking poison and shooting himself. In letters left, Mr. Goerlitz said he was despondent because of ill health and approaching poverty.

AUGUSTE GERMAIN, a well-known French dramatic author and novelist, is dead. He was born in 1862. In addition to writing plays and light opera librettos, he was a contributor of theatrical notes and reviews to "L'Echo de Paris."

FRANK L. UNGER, artist and literary critic, died in San Francisco, Dec. 18. He had suffered a general breakdown several months ago. His daughter, Gladys Unger, a playwright, lives in London.

DURBIN.—Mrs. Durbin, mother of Mrs. Otis Skinner, died in Chicago, Dec. 17. The end came unexpectedly, and was a shock to her many friends in this city.

ROCHESTER, MINN. (*Special*).—Patrons of the Empress Theater, Rochester, Minn., are feeling genuine grief at the present time, for "Harry" has gone; genial, courtly Harry Percival, doorkeeper, with his friendly greeting to all, has passed on. After a week of intense suffering he died Dec. 5 at the Chute Sanitarium, and was buried Dec. 9 from Calvary Episcopal Church with Masonic honors.

MRS. MAY S. HANSCOM VENIERE, widow of James Henri Voldo Veniere, well known in the seventies as a dramatic editor, critic and poet, died on Dec. 15, at her home, 1224 East Fortieth Street, Flatbush.

BRADY.—Mrs. Abner S. Brady, a concert star at the Grand Opera House, when it was under the management of James Fiske, died Dec. 14, at her home, 300 West 116th Street, of a complication of diseases. Mrs. Brady was well known in vaudeville and on the concert stage until her retirement twenty-five years ago. She was the sister-in-law of Adelina Patti and of the late Mrs. Amelia Strakosch.

FRANK J. LE STRANGE, stage manager of the Montauk Theater, died of pneumonia, Dec. 30, at his home, No. 294 Dean Street, Brooklyn. He was forty-three years old.

KREHBIEL.—George H. Krehbiel, brother of H. E. Krehbiel, music critic of the *Tribune*, died Dec. 28 at the home of his brother, C. J. Krehbiel, in Cincinnati, Ohio. He was 49 years old.

STOCK NOTES

"Going Some" was the offering of the Chester Wallace Players at the Warrington Theater, Oak Park, Ill., Chicago suburb, week Dec. 27.

Mr. Baker Moore, the promising young juvenile of the Wadsworth Players, contens himself with the fact that out of thirteen productions, he has played the lead in eight, which fact is not at all bad for a young juvenile.

W. B. Friedlander's "The Night Clerk" (tabloid) at Elgin, Ill., Dec. 26-29. Good musical comedy, excellent dancing, fine singing, excellent business.

Mr. and Mrs. Paul Ker, entertained with a Christmas dinner party, at their home on Southern Boulevard, Bronx, in honor of their guest Charles Wilson "Bunny" Parker, of Pittsfield, Mass. Covers were laid for thirty-two.

GOSSIP

The 100th performance of "Romance" in London was celebrated Jan. 3. Doris Keane in the leading role duplicated her New York success.

Kathryn McConnell, vaudeville actress, who is playing on the United Booking time this week at Kokomo and Logansport, Ind., was granted a divorce in Judge Kersten's courts in Chicago, Dec. 29, from Donald (Jimmie) Dunn, who is now appearing with Menlo Moore's act, "His Dream Girl."

BOSTON

Harry Lauder, Playwright!—Wrote "The Night Before" Five Years Ago—"Blackmail," etc.

BOSTON (*Special*).—Harry Lauder has written a play. It is "The Night Before," and it is described as a comedy with music. It was written five years ago, but has never been produced. It will see the stage for the first time here in Boston on Saturday evening of this week at the Copley, which is the Toy Theater of unhappy memory, renamed. The piece is, of course, Scottish, and will be acted by Scotsmen and Scotswomen. Though Harry himself will not be one of the cast, he is rehearsing the play. The incidental songs, of which there are half a dozen, are from Lauder's own hand.

The control of the Toy, by the way, has reverted to the original builders, a corporation allied through M. Douglas Flattery with the Loew interests.

A sudden change of plans for the Wilbur has postponed "The Land of the Free," and put in (beginning Thursday) a new play, "Blackmail," by Princess Troubetskoy (Amelie Rives). Lucille Watson, Harrison Hunter, and Albert Bruning are in the cast of this new piece, of which more next week. Harrison Grey Fiske is the producer.

The openings of the week also include "Town Topics," at the Shubert (Monday), and "Under Fire" at the Park Square (Tuesday). The other bills: Hollis, John Drew in "The Chief"; Colonial, "Chin-Chin"; Tremont, Julian Eltinge in "Cousin Lucy"; Plymouth, "A Full House"; Majestic, "The Only Girl"; Castle Square, "The Circus Girl."

All records for receipts at the Colonial are broken by the present run of "Chin-Chin."

James K. Hackett and Viola Allen in Shakespeare are billed for the Hollis Jan. 10. There is a chance that "Othello," as well as "Macbeth," may be ready for the Boston engagement.

Harriet Burt has taken the place in the cast of "Cousin Lucy" of Jane Oaker, who has a leave of absence on account of her mother's illness.

Next week's bill at the Castle Square is to be "The Woman Hunter," described as a strong sex-play. "Giles Manton" is announced as the author, but there is a general impression that this name is a pseudonym, and there is considerable speculation as to who the author really is.

John Craig is negotiating for the Lexington Theater in New York. If he can obtain the house on sufficiently favorable terms he will install a company there similar to the Castle Square company here, and the two organizations will alternate between the two cities.

The movies have again claimed the Boston Opera House. "The Battles of a Nation"—the Hindenburg pictures—are on view there.

FORREST IZARD.

IOWA PLAY-UPS

IOWA FALLS, IOWA (*Special*).—Miss Beth Merrill who was with Gaskill & McVitty's "Calling of Dan Matthews" early in the season, has been transferred by that firm to their "Trail of the Lonesome Pine" Co.

James McCabe is featured in "For the Love of Mike" which opened the season at Waterloo on Christmas Day.

L. E. Pond is manager of the Under Cover Co. which opened at Tom Arthur's house in Mason City, Christmas. James & Felts is ahead of the company which will play the route booked for "The Calling of Dan Matthews."

Manager E. O. Ellsworth of the Metropolitan was Santa Claus to the kids of the city the day before Christmas when they were entertained with a moving picture programme.

Frank M. Swan is doing the advance for Geo. H. Bubb's Royal Slave Co. this season.

Fred Seymour who has been with the Gollmar Bros. show for several seasons is ahead of Fred A. Morgan's Mighty Minstrels this winter.

Dr. Geo. E. Boyce of Waterloo who has been playing the Hagenbeck-Wallace pictures in Iowa for several seasons, is organizing a vaudeville circuit to cover several of the middle west states.

Dec. 27 was the birthday of the Metropolitan in this city. The house was opened on that date in 1899 by Tim Murphy in "The Carpetbagger." Manager E. O. Ellsworth has been in charge of the house the past fifteen years and made a splendid record.

"The Girl Without a Chance, a melodrama of the old-fashioned type, is being booked by Robert Sherman.

Will H. Bruno who once-up-on-a-time edited the Opera House Reporter, has located at Guthrie Center where he will edit the *Times* and manage the local "opery."

Jake Vetter who was ahead of O'Brien's Georgia Minstrels last season is resting at Bowling Green, Ohio and will be ahead of the same attraction next season.

FRANK E. FOSTER.

BROOKLYN, N. Y.

The Selwyn company, presenting "Rolling Stones," were certainly gratefully received by the patrons of the Montauk during the current week, and the comedy, with its laughs and thrills, is the best seen here this season. The original cast, which played successfully for five months at the Harris Theater, N. Y., was seen at its best. It included Charles Ruggles, Harrison Ford, Margaret Brainard, Marie Carrol, Arthur Aylesworth, and others, and they acted with great merit. Business is certainly satisfactory, and, with the fine lot of bookings the management has in store, promises to continue. As next week's attraction Cohan and Harris will present "Young America."

Teller's Shubert is successfully closing a two week's run of D. W. Griffith's "Birth of a Nation." It attracted large crowds, and no doubt would continue had it had a longer engagement.

The Majestic Theater, bent along the lines of musical comedies had a successful holiday week with the Parisian musical comedy, "Two is Company." Next week the management offers "Quinneys."

"The Chinatown Trunk Mystery" was well received at the Gotham by good audiences. Miss Gilmore, the new leading lady of the MacCurdy players, as well as a Brooklyn stock favorite, was at her best, as was Edward Darney, who was cast as the detective. The rest of the cast also did fine work. Next week, "Siberia."

ROBERT J. MERKLINGER.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

CINCINNATI

A New York Success With Few of the Original Cast Fails to Draw

CINCINNATI (*Special*).—"It Pays to Advertise" proved to be an excellent holiday attraction at the Grand, week Dec. 26, and drew the biggest houses of the season. In the new company were Richard Sterling, John Butler, William Holden, Bernard Thornton, Edna Baker, Dorothy Foster, Marjorie Poir, and Carol Warren. At the performance, Dec. 28, the Cincinnati Advertisers' Club bought out the house and gave the biggest theater party in the history of the house. Between the acts speeches were made from the stage by members of the club, and the following day at the regular midweek luncheon of the club Richard Sterling, John Butler and William Holden were the guests of honor and gave addresses. Jan. 3 Rose Stahl opened in her new play, "Moonlight Mary," for the week. David Warfield in "Van Der Decken, week Jan. 10.

"To-Night's the Night" was the holiday attraction at the Lyric, opening on Christmas Matinee and playing through New Year's Day. It did not prove to be a very good attraction. The press described it, and fittingly, as pale. We will say it was tepid and business the same. This is another New York play that came to town with something of a New York reputation and nothing of a New York cast and attempted to charge two dollars per, and found they couldn't get away with it. For the holiday week business was very bad. The company and most of the chorus were English and interesting from several points of view. Laddie Cliff was the bright and shining light and is worthy of better surroundings. Of the men Frank Pollack, Wilfred Seagrams, and Cecil Covelly, and of the women, Dorothy Maynard, Audrey Maple, Renee Parker, and Phyllis Maude were the only ones of a rather lengthy cast to attract attention for ability. Some of the music was good; most of the book was not. "High Jenks," week Jan. 2.

The usual even tenor of the week at Keith's was sadly interfered with during the holidays. Eddie Leonard was billed as one of the headliners and on his arrival had to cancel on account of a very bad cold. Mercedes and Mlle. Stantone were the other headline attractions. After the Tuesday matinee Mlle. Stantone suddenly and mysteriously disappeared from the city, and Mercedes was compelled to cancel for the remainder of the week. After the matinee in question Mercedes called at Mlle. Stantone's dressing room to accompany her to her hotel and she told him she was busy and would meet him later for dinner. She did not keep her appointment and did not return to the theater for the night performance. Investigation at her hotel disclosed the fact that she had left the city, and Mercedes could in no way account for her actions. He addressed the audience, however, and explained why he was unable to give his performance that night. The next day, Dec. 29, a wire was received from Columbus, O., purporting to be from her, where she said she was suffering from a mental collapse. Mercedes left at once for that city. The Royal Italian Quintette and Harry Van Fosen were sent down from Chicago to replace Eddie Leonard's act, opening Monday matinee, Dec. 27. McKay and Ardine, Allan Dinehart and company, Vasco, Imperial Jiu Jitsu Japanese Troup, Mlle Vera Sabina and Howard, Kibel and Herbert made up the rest of the bill, the latter team proving the big laughing hit.

Three holiday attractions of particular interest, also socially, were the appearance of the Princeton Triangle Club, Dec. 23, in their latest musical comedy, "The Evil Eye," the Glee Club of the Ohio State University, Dec. 27, in "Follies of 1916," and the Yale Dramatic Club, Dec. 29, in Oscar Wilde's "Ideal Husband." These three performances were give at Emery Auditorium to packed houses, and were noteworthy in many respects.

A good holiday bill was given at the Empress for the week, headed by "Ye Old Song Review." Ann Hamilton and company in the latest war sketch, "The War Child," scored. Dixon's Big Review at the Olympic and "The Panama Pansies" at Peoples were the burlesque attractions week Dec. 26.

JOHN REDHEAD FROOME, JR.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (*Special*).—"As the Years Roll On" was the annual offering of Al. H. Wilson at the Majestic, Dec. 27-Jan. 1, and it was the best thing Mr. Wilson has been seen in here. He has a number of catchy, new songs and a superb acting company. It was a most satisfying engagement to all concerned. Herman Timberg in "School Days," Jan. 3-8; "The Birth of a Nation," Jan. 10-15.

A great holiday bill was put on by Manager "Pat" Garyn at Keith's, Dec. 27-29, to crowded houses. Valorie Bergere and company in Little Cherry Blossom was the star act. Frankie Heath and George Perry put over a good talking act. The Hicksville Minstrels is a fine quartette. Selma Braatz is a novelty and an artistic juggler. Bernard and Meyer have a very funny act. Mat Ford and Gertie Dolan do a great dancing number. Special midnight performance Jan. 1.

The Big Craze company drew packed houses to the Academy of Music Dec. 27-Jan. 1; Cabaret Girls, Jan. 3-8; "Follies of the Day," Jan. 10-15.

At the Empire, Hoboken, the Strolling Players drew large audiences, Dec. 27-Jan. 1. Fred Cody, the Stantons, Hol Shelly, and Ed. Floyd head a clever company. A female brass band of twenty pieces is the big feature. Watson and Wrothe company Jan. 3-8.

Jack Sturges, a local favorite, is a hit with the Hicksville Minstrels. He met many admirers and friends while the act was at Keith's.

Jersey City Lodge, No. 24, Theatrical Mechanical Association, elected officers Dec. 26. Installation Jan. 23.

WALTER C. SMITH.

TESTING OUT DRAMATIC TALENT

Lester Alden is offering a Test Course, which should prove valuable to the stage aspirant. The plan is to offer the prospective pupil an opportunity to take a special test course of three months at the Lester Alden School, where the student can fully demonstrate his ability to act and whether he possesses dramatic instinct. If the pupil shows no ability in this direction, the fact is established, and he or she saves further investment in dramatic school instruction where it would be futile. On the other hand, if dramatic talent is developed the proper course of instruction can then be taken up and completed satisfactorily.

Mr. Alden's success in Chicago as a dramatic instructor has placed him at the head of the best school in the West, and it will be interesting to know how his very equitable plan for helping the student to secure quickly and economically a true standing as to acting ability will work out.

WEST—NORTHWEST

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Sid Grauman sent over to the prison a complete vaudeville company from the Empress on Christmas. He gave them an entertainment last year, and some of the inmates asked him not to forget them this year.

W. D. Mann, husband of Marguerite Sylva, the opera singer, died Dec. 25 at the home of his sister in Berkeley. He used to be a railroad man, but quit to enter the theatrical business about 1890, his first venture being manager of the Herald Square Theater in New York. He gained fame by managing Hoey and Evans. He was born in California in 1859.

The stage hands struck Dec. 21 because they wanted more hands on the stage in the "Typhoon" during Mr. Whiteside's engagement. The theater was closed for a day by Homer Curran, the manager, and the money refunded. The affair has been arranged.

The California Motion Picture Corporation at San Rafael is improving its electric light equipment so as to take pictures regardless of cloudy days.

Charlotte Green and Sydney Grant, who have been starring here for many weeks in "So Long, Letty," were invited by the Imperial Theater to see themselves for the first time in their production of "Jane."

Miss Illington, who opened at the Cort, in "The Lie," Dec. 27, gave a performance of the same play Dec. 24 for the benefit of the Stanford Clinic.

Miss Nonette Lyle, who is touring the Orpheum Circuit will marry Willis Morrison, who used to be a Superior Judge in Los Angeles. The marriage is to take place in Brooklyn, N. Y., at her home in March.

The Poppy Film Company has petitioned the court to have its name changed to "Italian-American Films."

Anna Held is doing a great deal of society here. She sang at the Pals Club Christmas eve, and Sunday found her out autoing with Kawanapermen and her attorney, Chas. P. Hanlon.

The Columbia has "Daddy Long Legs" again. It will run for two weeks.

The Alcazar is staging "Nearly Married" and starring Lytell and Vaughan. "The Seven Keys to Baldpate" will be the next bill.

"So Long, Letty" closed at the Savoy Jan. 2 and will be succeeded by the film "The Birth of a Nation."

The Orpheum has the road show, including Anna Held, and the second edition having McWatters and Tyson, Freeman and Dunham, Harry Fern and company, Faze, Hack and Mack, and others.

At the Empress, William Farnum is starred in film "A Soldier's Oath," and Charles Terris and company, Grover and Richards and Bill Dooley, with others, form the bill.

Pantages has "The Girls From the Orient," John and Mae Burke, and others.

A. T. BARNETT.

PORTLAND, ORE. (*Special*).—In the production of "Camille" by the Baker Players, Christmas week, Frances McHenry in the title part signally distinguished herself as an emotional actress of rare taste and ability. Edward Woodruff, the Armond, played his part with realistic fire and jealousy. The rest of the company was exceedingly well cast.

"The Bargain Hunters," a seasonable musical tabloid wrapped about the early-shopping sentiment, was the Dillon & King offering of the week at the Lyric.

Frescott and Fraser with their mind-reading stunts amazed the patrons of the Empress. Les Diodattis gave one of the best posing acts ever seen here. The singing and comedy of Hylands and Dale took well.

The Dorse Grand Opera Co., with Mme. Dorse, was the big feature of a strong bill at Pantages. Alice Teddy, the skating bear, proved popular as ever. Laura Ordway put across a good line of comedy.

The Christmas-week jinx was utterly routed by Lillian Russell at the Orpheum. Full houses were the rule. "Spooks," an act by Huston and Whipple, proved a novelty. The marksmanship of Max Le Hoen and Mlle. Dupreece evoked applause.

Under the direction of Conductor Waldeman Lind, the Portland Symphony orchestra, Dec. 19 presented a programme of high musical merit and at the same time highly popular with an audience that filled the Heilig.

Mme. Gadski in concert at the Heilig Dec. 20, sang to an enthusiastic audience, which was also large, despite a very stormy night.

JOHN F. LOGAN.

OAKLAND, CAL.—Macdonough: "Daddy Long Legs," headed by Renee Kelly and Byron Beasly, to fair-sized audiences, Dec. 20-25. Walker Whiteside in "The Typhoon," week Jan. 2.

Orpheum: Eddie Foy and the seven little Foys are the top notchers, although Nonette and Freeman and Dunham shared the honors. Packed houses at every performance. Balance of the bill comprises Arthur McWaters and Grace Tyson, Ballet Divertisement, Leon Sisters and company, and Arthur Barat.

Pantages: Carter, the mysterious, is the headliner of a good bill, Jan. 20-25. Marta Golden, an Oakland favorite, is also appearing with Truly Shattuck, and receives much applause. Business good.

Hippodrome: Good vaudeville bill and feature photoplays are playing to capacity houses at every performance, Dec. 20-25.

Oakland: Motion pictures of Lon Tellegen in "The Unknown," and Albert Chevalier and Florence Turner in "Old Dutch," to good-sized audiences, Dec. 20-25.

Franklin: Ethel Barrymore, Feature photoplay, "The Final Judgment," Dec. 20-25.

LOUIS SCHULINE.

SEATTLE, WASH. (*Special*).—At the Metropolitan, "Potash and Perlmutter, Dec. 25 opened their engagement of eight days, and a large and enthusiastic audience was in attendance. Moore, dark, Dec. 20, 24. Motion pictures, Dec. 25. The Fashion Girls and vaudeville, Dec. 19, 25 at the Pantages amused and entertained audiences, averaging good business. Orpheum, Eva Taylor and vaudeville. Empress, Phasma and vaudeville. Grand, Grif Gordon and vaudeville.

The completion of the interior work of the new Coliseum is near an end, and when finished will be one of the finest of its kind in the Northwest; seating capacity, very large. Signs of business improvement are beginning to appear.

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IN CANADA

CALGARY, ALTA. (*Special*).—Cyril Maude in "Grumpy" provided delightful entertainment to good audiences at the Grand, Dec. 20, 22. "The Hypocrites" followed and did good business.

Orpheum Vaudeville played the first three nights of week following.

At Pantages, Hanton & Clifford, Valerie Sisters, Raymond & Bain, Greenlee & Drayton and Arthur Lavine & Co., pleased good business.

John Spurr who some years ago served as "Mirror" Correspondent in Detroit, Toronto, Hamilton, London, and other cities is the "Orpheum's" Calgary representative. The opening occurred Dec. 27. GEORGE FORBES.

TORONTO (*Special*).—Royal Alexandra, Dec. 27-31: Granville Barker's production of Shaw's "Androcles and the Lion" proved a highly diverting bill of fare. Some lion, with plenty of sauce and garnished with a rare company, Mr. Hezzie, Mr. Eric, Mary Forbes, Edward Sellward (the lion) and their splendid associates being thoroughly enjoyed by capacity houses at every performance.

Grand Opera House: "Some Baby," with Jefferson De Angelis, proves funny enough, but should be called (as a co-worker of mine put it) "Some Conglomeration." Company is splendid, however, and good attendance is the rule, Dec. 27-31.

Shea's: A splendid bill, even without a high-priced "artiste"; honors being equally shared by Harry Girard and company, Augusta Glose with her splendid pianologue, Odiva and Jno. O'Malley, an Irish tenor. Largest attendance in weeks, Dec. 27-Jan. 1.

Strand: "Few Photo Stars" draw as well as "Theda Bara" in this city, and this week's bill "A Fool There Was." Standing room only, daily, Dec. 22-Jan. 1.

Massey Hall: After a three-weeks' visit at Royal Alexandra, "The Birth of a Nation" film moved to the larger Auditorium (seats 4,000), and is showing to capacity houses at high prices. An attractive feature is the splendid symphony orchestra of twenty-five pieces, Dec. 27-Jan. 1.

Loew's and the Hippodrome have nothing worthy of recording. Last week was the dullest your correspondent has ever known in this city, not a single legitimate play being in the city, as both the Alexandra and Grand had movies of battlefields. Splendid offerings are promised in the near future. GEO. M. DANTREE.

OTTAWA, ONT. (*Special*).—Russell, Dec. 25-Jan. 1: "Fighting in France" film feature, to fair business.

Dominion, Dec. 27-Jan. 1: Manager Clancy has adopted a new policy, giving three performances daily. Vallecita's leopards, Ana Clayton & Co., DeLeon and Davis, Henry C. Rudolf, The Peers, and pictures, to capacity business, week Dec. 27.

The Francais, Dec. 27-29: Boston Musical company, in "The Globe Trotters," to big business.

The Family, Dec. 27-29: "Samson" film feature, to big business.

The Regent: Ottawa's newest and largest picture house, will open Jan. 31 under the management of Mr. Ken. Finley, late manager of the Family, the Francais, and Imperial. J. H. DUBE.

HALIFAX (*Special*).—The Academy Players in fine scenic production of "Via Wireless" Dec. 27, with Sidney Toler and Jane Morgan in the leading roles. Martin Woodworth, who did a pianologue and sang songs last week in "The Boys of Company B," shared his versatility by giving a capital performance. John T. Farrell made a big hit as Marsh, and Jack Lewis scored as the operator. Louis Albion again pleased as the detective, and May Ross Clarke gave an original conception of the stenographer. JAMES W. POWER.

LONDON (*Special*).—Grand Opera House: The Three Cherniavsky Brothers, Russian musicians, gave a recital Dec. 2, which was thoroughly enjoyed by a large and critical audience. Flake O'Hara appeared in his new play, "Kilkenny" Dec. 3, 4 to good attendance at all three performances. A return to pictures and vaudeville was made until Dec. 16-18, when local amateurs gave a minstrel show, the receipts of which were donated for patriotic purposes in connection with the war.

Princess: The Niner Musical Comedy company opened an indefinite engagement Nov. 28 to big business and pleased. The bill will be changed twice a week, the plays presented to date being: "The Summer Tourists," "The Music Hall Girl," "The Runaway Pair," "The Good Ship Mary Ann," and "The New Boy." C. E. A. WEBBE.

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ATLANTA

ATLANTA (*Special*).—The announcement that Geraldine Farrar and Enrico Caruso, Atlanta's favorites of all the Metropolitan Grand Opera singers, will both sing here next April in the 1916 week of opera, came as a source of great pleasure to the local theatergoers and music lovers. H. M. Atkinson, director of the Atlanta Music Festival Association, has returned from New York, after conferring with the officials of the Metropolitan Opera Company.

The Metropolitan people have submitted to Atlanta twelve superb operas—the pick of the New York season—from which she may choose seven operas for next April. The list, which include six operas, which have been produced here, in the past and six which have never been heard here, is: old, "Madame Butterfly," "La Tosca," "La Boheme," "Aida," Massenet's "Manon," and "Manon Lescault"; new, "Samson and Delilah," "Martha," "The Meistersinger," "Iris," "Boris Godunoff," and "The Barber of Seville."

The great Griffith film, "The Birth of a Nation," so completely swayed local theatergoers that the engagement of the film at the Atlanta was extended from one to three weeks. The picture was seen by eighteen capacity matinee audiences. The Vitagraph feature film, "The Battle Cry of Peace," attracted large crowds to the Georgian Theater for two successive weeks.

Local playgoers found much to enjoy in "The Garden of Allah" at the Atlanta, Dec. 27-29. The production was complete and elaborate and the stage settings and scenic effects were highly praised by Atlanta critics. Lawson Butt was capital as Boris Androsky. "The Garden of Allah" seems to be doing big business in Dixie.

"Everywoman," with Edith Porter in the title-role, was the attraction at the Atlanta Dec. 30-Jan. 1. This offering has been seen here several times and only plays to moderate business.

Louis Mann in Edward Locke's play, "The Bubble," is an early offering at the Atlanta. Mr. Mann and his wife, Clara Lippman, are well known and liked in this city.

Capacity houses still prevail at the Forsythe, the Keith vaudeville house. "The Bride Shop" was a pleasing headliner week of Dec. 27.

Several of the moving picture houses in the city have opened their doors on Sunday, the proceeds of all Sunday performances being donated to charity. WARD MORRHOUSE.

PITTSBURGH

PITTSBURGH (*Special*).—"Daddy Long-Legs" was the offering at the Nixon, Dec. 27-Jan. 1, with Henry Miller and Ruth Chatterton. Rene Kelly had the Chatterton role when seen here last season. The supporting cast was good. Jefferson De Angellis in "Some Baby," Jan. 3-8.

"Maid in America" did a big business at the Alvin, which began Christmas Day and ended New Year's. It is unfortunate that this offering and, in fact many of the Winter Garden offerings are not held here longer than one week. "To-night's the Night," week of Jan. 3, with "The Passing Show" is underlined.

McIntyre and Heath headed the holiday bill at the Davis, Dec. 27-Jan. 1. Pirinkoff and Rose, Russian dancers, were one of the features of the bill, together with Ethel Hopkins and a sketch, "The Highest Bidder." Eva Tanguay, headliner, Jan. 3-8.

"In Old Kentucky" played its annual visit to the Lyceum, Dec. 27-Jan. 1, and drew good houses. "At the Old Cross Roads, Jan. 3-8.

Dave Marion's Own Show played at the Gayety to capacity week Dec. 27. "The Merry Rounders" followed. The Academy had the Paris Gayety Girls, and the Victoria offered two burlesques, which pleased good houses.

Eugene L. Hailey, musical director of the Gayety Theater, was married Monday night on the stage of the theater, after the performance, to Miss Helena Merritt, an actress of Boston, Mass.

The handsome new Liberty Theater opened Monday night, Dec. 27, with the Triangle-Keystone programme. E. J. Napier, formerly organist at the Olympic, has been chosen organist. The Miles will once more change its name, and this time it will revert to The Pitt and will open shortly as a high-class picture house. D. JAY FACKINER.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Jefferson Theater: Christmas Day "Experience" opened here for a week's run, with three matinees. They advertised the production as carrying the same cast that played in Boston, but we find three changes in important roles: Youth, played by Ernest Glendenning in Boston, was played by Conrad Nagle. Some who saw both actors liked Mr. Nagle's performance better than Mr. Glendenning's. Experience, played in Boston by William Ingersoll, was played here by Emmet King, who acquitted himself splendidly. Pleasure, played in Boston by Marie Horne, was played here by Maude Allen. The play did a capacity business. Jerry McAuliffe in repertoire follows.

Keith's present an attractive holiday bill, headed by Durkins's Animals in Dogville on a Busy Day. This vaudeville policy, which was an experiment, is proving to be a success, and the patrons appear much pleased with the variety fare being furnished them.

Casco is building up a clientele with World Films as an attraction. Holbrook Blinn in "The Family Cupboard" and Henry Kohler in "The Warning," week Dec. 27.

Empire: Capacity business to Triangle programmes and other high-class releases.

New Portland: S.R.O. business where vaudeville and pictures at 10 and 20 cents have an attendance is the marvel of all who note theatrical conditions here. AGNES ARMSTRONG.

"THE MIRROR" IN NASHVILLE

NASHVILLE, TENN. (*Special*).—The Auditorium presented the first concert of the present season Dec. 7. Madame Schumann-Heink drew an immense audience for the one performance. "Twin Beds" drew large houses at the Vendome Dec. 7, 8. Following closely after "Omar, the Tentmaker," "The Garden of Allah" earned much applause for its scenic effects Dec. 13-15.

The Vanderbilt Dramatic Club gave its annual performance at the Vendome Dec. 10. "Nathan Hale" was the offering, and John Norwood in the title-role and Miss Miriam Applebee as Alice Adams scored decided hits by their finished acting. Russell Rose, Nat Schoffner, and Miss Evelyn Norton did well.

The papers here gave Sidney Hirsh, a local man, big write-ups on the success of his play-let, "The Passion Play of Washington Square." THE MIRROR, as the leading theatrical journal of America, was quoted in its review of the sketch when shown at the Palace.

K. K. TATOM.

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MISS DORO TO CONTINUE ACTING

Despite all rumors to the contrary, Marie Doro does not intend to retire from professional life because of her marriage to Elliott Dexter. Her plans call for her appearance for a term of years in the leading roles of Lasky film productions.

Miss Doro's marriage to Mr. Dexter took place more than six weeks ago and was the culmination of a romance begun during the revival of "Diplomacy" at the Empire Theater last Spring. The wedding was kept secret until recently, when cards sent to the friends of the couple announced the event.

OLDEST TENOR ON STAGE DIES

DALLAS, TEX. (*Special*).—Samuel F. Hallett, the oldest tenor on the stage, died here Dec. 23, of pneumonia, at the age of eighty-four. He was taken sick while filling an engagement at a local vaudeville theater.

Mr. Hallett, whose stage name was Sam Holdsworth, was a member of the Union army during the War between the States and marched in the secent veterans' parade before President Wilson in Washington. He leaves a son, James F. Hallett, of San Jose, Cal.

REVIVES "SPRING MAID"

Andreas Dippel has revived "The Spring Maid" and will present it on a tour of the cities in which it has never been played.

HACKETT HERE FEB. 7

James K. Hackett and Viola Allen will present their revival of "Macbeth" at the Criterion Theater on Feb. 7.

GOSSIP

That excellent actress, Mrs. John G. Craig, is the victim of a dual identity. Another woman of the same name is troubling her dreams by asking for patronage around the theaters in a purely commercial way—neckties, we believe—whereas the only Mrs. John Craig is enjoying a prosperous engagement in the company of Margaret Anglin, and is not compelled to go into small trade.

A special feature of the performance of "Hip, Hip, Hooray," at the Hippodrome last Monday was the appearance of Max Gladstone, the boy violinist, discovered by Mr. and Mrs. John Philip Sousa. He was introduced in the Fifth Avenue scene of the big spectacle.

With the consent of Grace George, in whose company she is appearing at the Playhouse, Mary Nash has been engaged by Klaw and Erlanger and George C. Tyler to create the leading role in "The Ohio Lady," a new play by Booth Tarkington and Julian Street. Rehearsals of "The Ohio Lady" will begin shortly, and it will be played first in Columbus, O., in honor of Mr. Tyler, who was born near that city.

The new Jefferson Theater, at Sullivan, Ind., will open Jan. 15 with David Bispham. It will play two attractions each month.

The new Al Ringling Theater, at Baraboo, Wis., is doing big business, playing only the best of the road attractions.

Dore Davidson, who has played the role of Father Time in "The Blue Bird" since the first performance of that play, five years ago, appeared as that character as one of the features of the special programme of the New Year's celebration at "Castles in the Air" and "Ice Palace."

Harriet Burt has replaced Jane Oaker in the leading feminine role in "Cousin Lucy."

George Vivian, of the Punch and Judy Theater, is spending the holidays with his wife at the Laurel House, Lakewood, N. J.

"Freckles" attracted a gross business of $505 on Christmas Day, at Salina, Kan.

Leo Donnelly is back in the cast of "Abe and Mawruss," after a brief illness.

Jennie Moskowitz has succeeded Madame Cottrelly as Mrs. Potash in "Abe and Mawruss."

Chamberlain Brown has placed Tyler Brooke, Robert Edeson and Jane Grey under contract to act as their business manager.

Michael E. Rourke, who claims to be the author of the lyrics of "Auf Wiedersehen" and "One Stepping Into Love," has filed suit against G. Schirmer, Inc., to recover $24,250, which he alleges is the profit from the songs.

Oscar Radin completed his fourth year as conductor of the Winter Garden orchestra on Dec. 16. Members of "A World of Pleasure" company presented him with a gold-tipped baton.

Helen Hilton (Van Hoose) is scoring a great success in the emotional part of Margaret, the poor scrub woman in "A Little Girl in a Big City," playing at the Lexington Ave. Theater this week.

Katherine Brooks has been added to the cast of "David Garrick."

Eva Fallon has rejoined the cast of "The Princess Pat," after an illness of ten days.

Zoë Cheshire, the harpist who has been confined to her home, suffering from a badly poisoned arm, hopes to resume her professional work shortly.

STEIN'S
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MAKE-UP

ELLIOTT BEGINS REHEARSALS

William Elliott has begun rehearsals of "The Greatest Nation" a new play which he will produce shortly in New York. The piece, which is by Mr. Elliott and Marion Crighton, deals with happenings in the imaginary Kingdom of Adlon. He will play a leading role, and the following players have been engaged: Mme. Yorska, E. J. Radcliffe, Rowland Buckstone, J. Hooker Wright, Clarence Handyside, Thomas O. Gunn and Sidney Mather.

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Playhouse 48th, E. of B'way. Phone 3625 Bryant. Evs. 8.15. Mats. Wed. & Sat., 2.15.
GRACE GEORGE
and her Playhouse Company in BERNARD SHAW'S three-act play
MAJOR BARBARA

Casino B'way & 39th St. 'Phone, 3846 —Greeley. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.
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a new comedy drama by Louis K. Anspacher

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A. H. WOODS presents
ABE and MAWRUSS
A continuation of the story of Potash & Perlmutter

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A Lancashire Comedy
HOBSON'S CHOICE

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LOU-TELLEGEN
in THE WARE CASE

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THE MUSICAL PLAY **KATINKA**
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

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Commencing TUESDAY EVENING, DECEMBER 14 and every evening (Monday excepted) thereafter with Saturday Matinee
EMANUEL REICHER presents
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"THE WEAVERS"
by GERHART HAUPTMANN,
for the first time in the English language, with an augmented cast of more than sixty carefully chosen members.
A dramatic production of international importance. Box Office now open to the public.
By special request Mr. REICHER will appear in the role which he created at the Freie-Buehne in Berlin on the occasion of the first performance of this drama.
For information relative to the season of THE MODERN STAGE and THE AMERICAN PEOPLES THEATRE, both founded and directed by Mr. EMANUEL REICHER, apply to Executive Offices, 1400 Broadway, Telephone 906 Greeley, or Information Bureau, Garden Theatre.

NEW YORK THEATERS

EMPIRE Broadway & 40th St. Evgs. at 8. Mats. Wednesday and Saturday at 2.
CHARLES FROHMAN, Manager
Charles Frohman presents
MAUDE ADAMS
In Her Famous Success
PETER PAN
Jan. 11—THE LITTLE MINISTER.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.30.
CHARLES FROHMAN.....Manager
CHARLES FROHMAN presents
Ethel Barrymore
IN
OUR MRS. McCHESNEY
A dramatization of Edna Ferber's Emma McChesney Stone. By Geo. V. Hobart and Edna Ferber.

ELTINGE W. 42nd St. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
SELWYN & CO. present
Fair and Warmer
A Farce for Laugh Lovers
By Avery Hopwood.
Cast includes Madge Kennedy, Olive May, Ralph Morgan, Janet Beecher, John Cumberland, Hamilton Revelle, Harry Lorraine, others.

REPUBLIC W. 42d St. Evgs. at 8:15. Mats., Wednesday and Saturday at 2:15.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.
COHAN & HARRIS Present
Leo Ditrichstein
in his comedy triumph
THE GREAT LOVER
By Mr. Ditrichstein and Frederic and Fannie Hatton.

GEO. M. COHAN'S Theatre, B'way and 43rd St. Evgs. at 8.15. Mats. Wed. and Sat. at 2.15
CHARLES FROHMAN Presents
OTIS SKINNER
In Henry Arthur Jones' Comedy of Character and Situation
Cock o' the Walk

NEW YORK THEATERS

New Amsterdam W. 42d St. Evgs. 8.15. Matinees Wednesday and Saturday, 2.15.
KLAW & ERLANGER, Managers.
Klaw & Erlanger's production of the musical Globe-Trot in Three Gallops,
Around the Map
Book and Lyrics by C. M. S. McLellan.
Music by Hyman Fleck.
Great Cast and Ensemble of 25

BELASCO West 44th St., Evgs. 8.30. Mats. Thursday and Saturday 2.30.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail.*
By Winchell Smith and Victor Mapes

CANDLER 42nd St., near B'way. Evenings, 8:15; Matinees, Wed. & Sat. 2:15
COHAN & HARRIS present
THE HOUSE OF GLASS
A new play by Max Marcin.

GAIETY Broadway and 46th Street. Evenings at 8.30. Matinees Wed. and Sat., 2.30.
Oliver Morosco presents
Sadie Love
By AVERY HOPWOOD
with
MARJORIE RAMBEAU

ASTOR Broadway and 44th St., Evenings 8.15. Matinees Wednesday and Saturday at 2.15.
Geo. M. COHAN'S American Farce
"Hit-The-Trail Holliday"
With Fred Niblo as Billy Holliday

HUDSON W. 44th St., near Bway. Evenings at 8.15. Matinees Wednesday & Saturday 2.15
WILLIAM HARRIS, JR. PRESENTS
"BUNNY"
A New Play by AUSTIN STRONG, with
LEWIS S. STONE

FULTON Theatre, 46th St., W. of B'way. Evenings at 8.15. Matinees, Wednesday and Saturday, 2.15.
Messrs. Shubert present
RALPH HERZ
In a dramatization of Harry Leon Wilson's deliciously humorous story
RUGGLES of RED GAP
Dramatized by Harrison Rhodes.

CORT 48th St., East of Broadway. Phone Bryant 46. Evenings at 8.20. Mats. Wed. & Sat. at 2.20.
JOHN CORT presents
A new three act comic opera
The Princess Pat
With ELEANOR PAINTER
Book of Lyrics by Henry Blossom. Music by Victor Herbert. Staged by Fred G. Latham.

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HIP-HIP-HOORAY
10 Musical Comedies in One.
SOUSA AND HIS BAND
100 Novelties, including
The Ice Ballet Sensation,
FLIRTING AT ST. MORITZ
Evgs. 8.10 & Sat. Mat. Best Seats $1.50 Daily Mat. Best Seats $1
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B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2, 25-50-75c. Every Night 25-50-75-1.-1.50. Two Big Concerts Sunday.
ELSIE JANIS
CLARA ZARA VANDERBILT & MOORE
RALPH WIGGS & KATHERINE WITCHIE
ED. FLANIGAN & NEELY EDWARDS
"PETTICOATS" THREE STEINDEL BROS.
AL LYDDELL & CO. TWO TOM BOYS

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

Stock is ascendant in this city. The latest to enter the field is John Craig, Manager of the Castle Square Stock Co., Boston. He has leased the Lexington Avenue Opera House in this city and will inaugurate his season the latter part of the current month. He retains his holdings in Boston. Mr. Craig is a successful manager and has the Midas touch.

This department of THE MIRROR renews its appreciation of numerous greetings from the profession and correspondents. In the next issue, the names of those who have remembered us will be printed.

THE MIRROR acknowledges the receipt from Mr. James Ferguson Burns, Manager of the Burns Theater, Colorado Springs, of the handsomest calendar that has been received. It shows in an attractive color scheme, the interior of the Burns Theater.

GREATER NEW YORK STOCK

KEITH'S BRONX: Director R. G. Edwards's reputation for elegance of scenery and completeness of detail was fully maintained in the presentation of "Uncle Tom's Cabin" by the B. F. Keith Bronx Stock company at the Bronx Theater week Dec. 27. The creation of the atmosphere was wrought with exceeding skill, both as to the eleven stage settings and as to the company of real colored jubilee singers, buck and wing dancers engaged especially for this attraction. Walter P. Richardson was a revelation as Uncle Tom and Margaret Fielding a tremendous surprise as Topsy, while Fred C. House was an amusing Marks. Walter Marshall was a successful Simon Le Gree, and Luella Morey an exceedingly capable Aunt Ophelia, and Cassie. Georgia Mae Furaman as Eva sustained the part with an inimitable sweetness, and Bessie Lee acquitted herself admirably in the roles of Eliza Harris and Emeline. As Aunt Chloe, wife of Uncle Tom, Bertha Wilsea was seen to advantage, but her Mrs. St. Clair was slightly overdrawn. Albert Gebhardt, Joseph Hyland, Herman Gaily, Russell Parker, David Hewitt, and William Seele were well cast. Week of Jan. 3 marks the first appearance of the new leading lady, Frances McGrath, in "Along Came Ruth."

IDA C. MALCOMSON.

The Wadsworth Players' offering for the current week was Miss Welba Lestina in Philip Bartholomae's sparkling comedy, "Little Miss Brown." Needless to say Miss Lestina made a charming Miss Brown, her acting being unusually bright and vivacious. Mr. Baker Moore as Robert Mason also gave his usual fine performance, while Miss Edith Spencer as Mrs. Dennison was immensely amusing. Mr. Richard Odgen as Mr. Dennison was cast to good advantage while Mr. Daly as Mr. Burke was very well received. Violet Barney as the telephone operator added vim to the piece. David Chase as the day clerk and Herman Stabs as the night clerk were both good. Miss Jeanette Conor as Nora the maid was the cause of much mirth and made a hit with her droll impersonation. Robert Kommell as the porter, Miss Louise Reming as Mrs. Burke, Harry Hugenot as Phil Dennison and Fred Hanson as Joseph Clews completed the cast. Next week the Wadsworthians are to be surprised, the nature of the surprise coming in the form of Harry Hollingsworth, the handsome (so we are told), leading man of the Poli Players, Hartford. He is cordially welcomed by all and the MIRROR takes this opportunity to wish him the best of success in his new field. The attraction for the coming week will be "Old Heidelberg."

F. H. ROHRS.

BROOKLYN.—The Grand Opera House Players are continuing along their present lines of success at the Grand Opera House, Brooklyn. During the holiday week, they offered a three act comedy by Lawrence Eyre, entitled "The Things That Count," a play very appropriate for the holiday season. There are many humorous situations in the piece, however, there are also pathetic scenes, and it is here that the acting was most ingenious. Miss Enid May Jackson played the role of the cast-off daughter-in-law. Miss Jackson deserves credit for the manner in which she portrayed this difficult character. Her partner Mr. Dudley Ayres as Dr. Marshall also did splendidly, although not cast as heavily as usual. Others worthy of mention are Miss Florence Roberts, as the mother-in-law; Miss Martin, Mr. Charles Schofield, Miss Clara Mackin, and Mr. William H. Evarts. The work of the balance of the cast, including several children, was highly commendable. The company will offer as next week's attraction "The Women," which Mr. David Belasco successfully produced at the Republic Theater for nine months.

MERKLINGER.

STOCK OPENS IN CLEVELAND

CLEVELAND, OHIO (*Special*).—The Cleveland opened on Christmas day with a stock company headed by Vaughan Glaser and Fay Courtney. "Old Heidelberg" was the initial attraction and its production compared very favorably with the many previous renditions of it given here.

RALPH A. HAYES.

OPENINGS AT MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace, Dec. 29. Rose Mary King in "Maggie Pepper" opened the stock season at this theater before a crowded house. Miss King has played here before and Manager Wm. O'Neil showed good judgment in again securing her for the stock season.

Auditorium, Dec. 30. Manager Manuel Lorenzen, opened under new arrangements. The policy of the house has been strictly pictures. Manager Lorenzen to meet the demand of the public, arranged vaudeville bookings which will hold the boards from now on. Jack Kennedy and Co. in "The Flareback" excelled in the opening show. Prospects for good business are cheering.

J. J. MAHONEY.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—The Ernest Fisher Players presented "The Lost Paradise" at the Shubert, Dec. 19, 25 with decided success. Duncan Penwarden was Andrew Knowlton; Minor Watson, Reuben Warner; Frederick Van Rensslaer, Ralph Standish, Robert Russell, Bob Appleton, Pete Raymond, Schwartz, Ernest Fisher, Old Bensel, Earl Lee, Billy Hopkins, May Buckley, Margaret Knowlton, Agatha Brown, Polly Fletcher, Alice Le Lane, Nell, Molly Fisher, Cinders; and Carleton West the role of the foreman.

The Ernest Fisher Players will revive many of the old thrillers. "Blue Jeans," Dec. 26-Jan. 1.

JOSEPH J. PFISTER.

MISS FRANCES McGRATH,

Leading Lady of the B. F. Keith Bronx Stock Company.

This is a picture of the new leading lady of the B. F. Keith Bronx Stock company. Possessed of youth, beauty, talent and personality, Miss McGrath is one of the most promising among the younger actresses who have come very rapidly to the front. She comes directly from the Temple Players, Hamilton, Ontario, where she made a distinct personal success and has played in stock in Montreal, Syracuse and Brooklyn.

CROSS PLAYERS, NEW BRITAIN

NEW BRITAIN, CONN. (*Special*).—The Alfred Cross Players opened Christmas Day in "Under Cover" at the Russwin Lyceum Theater to a packed house. We have had three seasons of stock here. Many of the artists were remarkably clever, while many were indifferent, but Mr. Cross knew how to engage a company. His first considerations were his director and his agent, Kendal Weston and Wales Winter. The outcome is an organization of fourteen people all qualified for the social as well as the stage side of the undertaking. Mr. Cross as Stephen Denley received a welcome that must still ring in his ears, speeches, flowers, etc., attending the premiere; but Cross is an artist (some one said, "The John Drew of Stock). Ralph Collier scored as Inspector Taylor and made a splendid impression. Philip Sheffield as Monty Vaughan was excellent. His sense of comedy is remarkable. J. Ewing White was capital as Michael Harrington; unctious and jovial and never overdoing an artistic interpretation Arthur Vinton was convincing as Duncan. One of the big hits was scored by Miss Julie Herne, a young actress well known in and out of New York. She is the daughter of James R. Herne, of "Shore Acres" fame, and she is a consummate artist with a sweet appealing personality, youth and spontaneity. As Ethel Cartwright she was charming. Estelle Morton as Alice Harrington was very delightful, bouyant and satisfying. Elsie Southern as Nora Rutledge proved herself a dainty and lovably little engenue, while Ruth Byron as Amy Cartwright, and Olive Brandt as Sarah Peabody were most gratifying. One great feature of "Under Cover" was its splendid production. This is to the credit of Kendal Weston, the director, who has gained a national reputation for producing. Maurice Tuttle the scenic artist, is entitled to much praise. "Newly Married" followed Jan. 1. "Within the Law" and "A Pair of Sixes" follow.

VEN VIDI.

LONERGAN, NEW BEDFORD

NEW BEDFORD, MASS. (*Special*), The Vien Theater.—Lester Lonergan and his company of players opened their farewell engagement Dec. 2., presenting "Rebecca of Sunnybrook Farm," with Lester Lonergan as Adam Ladd; Mary Holton as Rebecca, and Henry Hicks as Abner Simpson. That Lester Lonergan and company has a warm place in the hearts of New Bedford theatergoers was attested by the great reception accorded them on their first entrance. Edward J. Keenan, Ivaloo Eddy, Alma Kruger (who gave a fine performance of the part of Miranda Sawyer). Pearle Lytell, Maud Blair, Bernard Steele, Anna Kiley, Eva Francis and Josephine Foster completed the cast. S. R. O. Mr. Lonergan and company made their last appearance in New Bedford, week Jan. 3-8, presenting "Jerry."

W. F. GEE.

WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—Henry Hamilton's "The Harvest," a play written around an old Scotch marriage custom, was the Christmas week attraction of the Poli Players at the Grand. It was their first real dramatic offering and they acquitted themselves admirably. Anna Cleveland in the role of Brenda Musgrave was beautifully sympathetic and convincing at all times. Rowden Hall as Noel Musgrave acted with his accustomed sincerity and force. Orris Holland did good work as the happy Roy Marston, and Frank Thomas was ideal as Capt. Fressider. Jimmie Bliss gave another rich characterization as Hamish, a typical Scotchman, and the work of Florence Carrette, Mary Hill, Edna Buckler, Elsie King and Irving Lancaster was well done. The settings were impressive. "Excuse Me," week Dec. 27-Jan. 1.

FRANK H. ORDWAY.

The Hippodrome at Fairmont, W. Va., is playing stock, trying the Lewis-Oliver Players for an indefinite engagement.

POLI'S, HARTFORD

HARTFORD, CONN. (*Special*).—The Poli Players presented "A Pair of Sixes" week Dec. 27 and all members of the cast did creditable work. Robert P. Gleckler and Ben MacQuarrie played the parts of the quarrelsome partners in a thoroughly amusing way and Florine Farr was Mrs. Johns to be. Helen Hascell, who appeared for the first time with the local company, did very well as Mrs. Nettleton; she is a competent actress; has had considerable experience in the best of companies and should become popular in Hartford. Her best known part was in "Peg o' My Heart;" she was with the principal company presenting that play for some time. Ada Dalton did splendidly as Coddles. Hal Briggs, Forrest Seabury, John Ellis, Fayette Perry and Tom Sena did good work in parts which gave little opportunity. Eugene Desmond was a satisfactory lawyer. Attendances have been far below average for a short time past but improved during the current week.

The bill at The Palace, Dec. 27-29, was an exceptionally good one and was headed by "The Mayor and The Manicurist," a playlet from the pen of George Ade and presented by an excellent company. Five other acts, all better than the average, and a very strong picture featuring William Farnum completed the programme. Attendances large as usual.

SEYMOUR WEMYSS SMITH.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The popular Mozart Players took a little flier into musical comedy Dec. 1-Jan. 1, offering "The Time, the Place and the Girl," at the Mozart to large business. The versatility of the members of the organization astonished and delighted the Mozart clientele, the production proving a most clever one in every respect. Alice Clements, the well-liked leading woman, danced and sang herself into renewed favor as Molly Kelly. Victor Browne was a capable Johnny Hicks and sang several songs most acceptably. Harold Salter was seen to advantage as Tom Cunningham, an interpolated vaudeville skit proving one of the hits of the production. Harry McKee made a hilarious Willie Talcott and Verne Sheridan sang cleverly as Margaret Simpson. Others whose efforts contributed much were Emma Carrington, Gail Truitt, Arthur Griffin, Joseph Latham, Charles Day, Cliff Hyde, Henry Williman, Pat Foy, Lee Parks, William Clements, and Henry Boulil. Special scenery built by William Clements and painted by Karle Amend added attractiveness, and an augmented orchestra, under the direction of Carle Oltz, did splendid work. "Kick In," Jan. 3-8; "Innocence," Jan. 10-15; "Under Cover," Jan. 17-22; "The Yellow Ticket," Jan. 24-29.

Fred J. Martin has been appointed representative at the Mozart.

J. MAXWELL BEERS.

STOCK CHANGE IN SYRACUSE

SYRACUSE, N. Y. (*Special*).—The Grand Opera House Stock company played "The Spendthrift" to good houses week Dec. 27, giving special performances of this piece Christmas day.

"The Little Lost Sister" was substituted for "Quincy Adams Sawyer" as the New Year's attraction, and simultaneously with this decision announcement was made of changes in the personnel of the company. John Meehan will succeed Edmund Elton as leading man and he will also act as local manager. Miss Priscilla Knowles, formerly leading woman with the Academy of Music Stock Company, New York, joined the company in time for an important part in "The Little Lost Sister."

FREDERICK E. NORTON.

BURGESS PLAYERS IN FLORIDA

JACKSONVILE, FLA. (*Special*).—"Quincy Adams Sawyer" was presented by the Hazele Burgess Players at the Duval theater to good business, Dec. 27. Vernon Wallace, as Quincy Adams Sawyer, lacked nothing in his interpretation, and the entire cast including Joseph Remington, Bert Leigh, C. Russell Sage, Billy Scheller, E. J. Lassere, Maude Hollingsworth, Shirley Mayberry, Bessie Brower, Bessie Cothron, and Hazele Burgess handled the various roles in a capable manner. "Alma, Where Do You Live," week Jan. 2-8.

The children of St. Mary's Orphanage were the guests of Miss Hazele Burgess on Christmas. A huge tree of the season was most attractive. E. O. UEDEMANN.

DUBINSKY STOCK, K. C. MO.

KANSAS CITY (*Special*).—The biggest Sunday business of the year, Dec. 26, was counted up by Dubinsky Brothers' Stock company for the opening of "Forty-five Minutes from Broadway." Hundreds were turned away from the Garden. Irene Daniels's portrayal of Mary was the feature of the bill. Miss Daniels's conception of the part was justified by the tremendous applause which greeted her when she appeared. Ed. Dubinsky was a most likable Kid Burns. Curtain calls for the leading people and the company generally prolonged the playing time by ten minutes. "That's the Man," a mystery play of the hour, by Kirkpatrick Boone, was given an original production by the company week Jan. 1.

WILLIAMS.

R. G. EDWARDS.
Stage Director of Keith's Bronx Stock.

PITTSBURGH STOCKS

PITTSBURGH, PA. (*Special*).—The Davis Stock company, opened its season week Dec. 27 at the Grand in Edgar Selwyn's "Newly Married." Alice Fleming, the leading lady, made a favorable impression, but the role of the young wife did not offer much opportunity. Edward Everett Horton, the leading man, was the husband, and promises to become a very popular lead. William L. Gibson was happily cast as Tom Robinson and Ann Warrington did some clever character work as Norah. Graham Velsey, Lillian Kellar, Ernest Cossart, Earle Mitchell, Jack Leslie, Coates Gwynne and O. J. Griffin were well cast. The settings were a credit to the stage director. "Seven Keys to Baldpate," Jan. 3-8.

Following the news that Charles Kramer is no longer connected with the Empire Producing Company, came the announcement that the Marguerite Bryant Players closes at the Empire on Saturday night, Jan. 1. An entire new company will be brought here from the East and will be known as the Empire Theater Stock company. They opened at this house Monday, Jan. 3, with "Paid in Full." William Stanton is the leading man, Eva Marsh the leading woman, and Leon Tempest comedian.

D. JAY FACKINER.

HATHAWAYS, BROCKTON, MASS.

BROCKTON, MASS. (*Special*). — Hathaway's: The Hathaway Players in "He Fell in Love with His Wife," week Dec. 27, gave a fine production to large and pleased audiences. Julian Noa as James Holcroft gave a strong, manly interpretation. Ruth Lechler as Alida Armstrong was sincere and pleasing. John B. Whiteman as Henry Ferguson gave a good characterization. Marion Chester as Mrs. Mumpson was remarkably good, furnishing clever comedy, which made a hit. Walter Bedell as Maloney, Elmer Thompson as Timothy Weeks, and Leah Jayne as Jane Mumpson, all furnished good comedy bits and deserve mention. The play was well staged under the direction of William H. Dimock. "Madame Sherry," week Jan. 3. W. S. PRATT.

DEATH OF JOSEPH MURPHY

Joseph Murphy, Irish comedian, whose impersonations in "Kerry Gow" and "Shaun Rhue" made him nationally famous, died of pneumonia Dec. 31 in his apartments in the Herald Square Hotel. He was eighty-three years old. It is said his fortune may exceed $3,000,000.

Although the actor was known on the stage as Joseph Murphy, his real name was William Lawrence Murphy. He was born in Brooklyn and began his stage career in San Francisco as a boy in a Chinese act in what was known as Johnson's Free-and-Easy. His next engagement was as an end man with Hooley's Minstrels. In 1870 he came East again and appeared in an Irish play, called "Help," at the Bowery Theater. Then Fred Mansden wrote "Kerry Gow" and Mr. Murphy starred in it all over the United States. Later, he divided his attentions with another Irish comedy, called "Shaun Rhue." In these plays he acted continuously until seven years ago, when he retired from the stage.

"THE FLARE BACK'S" FIRST

SOUTH PORTLAND, ME. (*Special*).—Willard Mack's sketch, "The Flare Back," was tried out here at Keith's Christmas week. It is a swift moving comedy of political intrigue, written along conventional lines, with a surprise finish that pleased. Jack Kennedy, who is a favorite here, was well received in the role of a young reporter. W. T. Clarke, as Sweeney, made a distinct impression. Helene Warde, who is pretty, played the "girl" acceptably.

AGNES ARMSTRONG.

MISS RING IN NEW COMEDY

To be Presented by B. H. Woods in Willard Mack's "Broadway and Buttermilk"

A. H. Woods has made arrangements with Frederic McKay to present Blanche Ring in Willard Mack's new comedy, "Broadway and Buttermilk." The new piece will go into rehearsal immediately and will be produced early in February.

Miss Ring's last appearance in New York was in "When Claudia Smiles," two seasons ago. Since then she has been appearing in vaudeville and motion pictures in California.

TO HOLD SHAKESPEARE SERVICE

A service in commemoration of Shakespeare's death has been arranged by the Shakespeare Tercentary Celebration Committee in co-operation with the Reverend Walter E. Bentley, of the Actors' Church Alliance, to take place on the afternoon of Easter, April 23, at the Cathedral of St. John the Divine. Every actor and member of a dramatic organization in the city is invited to attend. Bishop Greer and clergy of the diocese will take part in the service. The sermon will be preached by a visiting bishop.

KNOBLAUCH'S NEW PLAY

LONDON (*Special*).—Edward Knoblauch's new play, "Mouse," was produced recently at the Royalty Theater. It did not meet with enthusiastic approval. The *Referee* said of it: "The story was one of those artificially elaborated domestic calamities which . . . need a very great deal of proof before we can accept them. . . . Not even Mr. Knoblauch's cleverness can produce anything psychologically satisfactory and dish it all up into a lively 'showy' little play as well.

TO BRING PROF. BAKER HERE

A movement has been started by the Playwrights' Club to bring Professor George P. Baker, of Harvard, to New York next Winter for a series of six lectures on playwriting. Already other organizations are interested in the success of the project. Those who would be glad to have the privilege of listening to Professor Baker may write for further information to the secretary of the Playwrights, Leo Seidman, 467 Broadway.

FORTUNE FOR KATE CLAXTON

Kate Claxton, of "The Two Orphans" fame, has just been made the beneficiary of the estate of a departed friend. The legacy amounts to $20,000 and comes as a complete surprise to the actress. The identity of the donor has not been disclosed.

Miss Claxton retired from the stage several years ago.

REHEARSE "IN COLD TYPE"

Rehearsals have begun of Thomas H. Hoyne's new play, "In Cold Type," under the direction of Charles D. Pitt. The cast includes Berton Churchill, Frank Wupperman, E. P. Sullivan, Edgar Moore, Eugene Powers, Warren Cook, Archie Curtiss, Richard Cubitt, Irene Oshier, and Adelaide Westley.

DAUGHTER OF P. T. BARNUM DIES

DENVER, COL. (*Special*).—Mrs. W. H. Buchtel, a daughter of P. T. Barnum, the showman, died at her home here Dec. 11, at the age of seventy-five. Her husband, a physician, died several months ago. Mrs. Buchtel was the last survivor of Barnum's three daughters.

FIRST "UNCLE TOM" DIES

BENNINGTON, VT. (*Special*).—Daniel Worcester, the first actor to play the part of Uncle Tom in the dramatization of Harriet Beecher Stowe's famous story, died on Dec. 16 at the Vermont Soldiers' Home.

He was born in Warren, Vt., and played his first theatrical engagement at the Howard Atheneum in Lowell, Mass., in 1850.

GUS HILL'S NEW PRODUCTION

"The Boy Scouts," a musical comedy dealing with preparedness, will be Gus Hill's next production. An important feature of the piece will be the Campfire Girls. A Boy Scout band of sixteen pieces will accompany the production on its travels, and street parades will be held in conjunction with local Boy Scout organizations in all towns billed.

"BLUE PIERROTS" AT LIBERTY

"The Blue Pierrots," a company of European artists who for the past five years have been giving an entertainment, consisting of singing, dancing and comedy, in all parts of the world, began a week's engagement at the Liberty Theater last Monday night.

NEW PLAY FOR DANCING TEAM

Maurice and Walton, who recently finished a tour in "Hands Up," are to be presented in a new musical play this Winter under the direction of Elisabeth Marbury.

GET MRS. YOUNG'S NEW PLAY

Cohan and Harris have accepted for production a new play by Mrs. Rida Johnson Young. No name has as yet been given to it.

WELBA LESTINA
LEADING WOMAN
This Week—"OLD HEIDELBERG" WADSWORTH THEATRE NEW YORK CITY

RUTH ROBINSON
LEADING WOMAN
American Theatre Philadelphia, Pa.

HAZEL MILLER
INGENUE
POLI PLAYERS
Scranton, Pa.

LELAH HALLACK
(MRS. ROLAND CARR)
En Route to Havana, Cuba DRAMATIC MIRROR

HAZELE BURGESS
STOCK STAR
DUVAL THEATRE JACKSONVILLE, FLA.
WEEK OF JAN. 2—"ALMA, WHERE DO YOU LIVE?"

DUDLEY AYRES
LEADING MAN
Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

ROBERT P. GLECKLER
POLI THEATRE—HARTFORD, CONN.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
WEEK JAN. 3d-8th
"THOMAS J. VANDERHOLT" in "A PAIR OF SIXES" POLI SCRANTON PLAYERS

JACK ROSELEIGH
LEADING MAN
This Week
"ALONG CAME RUTH"
B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

Mildred Florence
INGENUE
Hudson Players Union Hill, N. J.

FRED ERIC
16 Gramercy Park, New York
1915—With—1916
Lillah McCarthy—Granville Barker—Percy Burton

LOUISE MULDENER
"The White Feather"—On tour—Wm. A. Brady, Mg

DEATH OF 'AL' RINGLING

Albert Ringling, eldest of the five Ringling Brothers, circus owners, died Jan. 1 at his home in Baraboo, Wis., of Bright's disease. He was sixty-six years old.

The Ringling Brothers started in the amusement business in the early eighties with a brass band and concert company. This soon developed into a small ring show which in 1888 was transformed into a railroad show. The showmen prospered and gradually took in the Jack Robinson Circus, the Forepaugh-Sells Show in 1906, and finally the Barnum and Bailey Show in 1907. Mr. Ringling is survived by a widow and four brothers.

EDWARD JAY MACKAY

INVITES OFFERS

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WINTER GARDEN PRODUCTIONS

Sole Representative M. S. BENTHAM

MISS IRENE FRANKLIN

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FREDERICK H. SPEARE

With "ABE AND MAWRUSS"

Management A. H. WOODS LYRIC THEATRE

ALICE DOVEY

In "VERY GOOD, EDDIE"

JOSEPH A. DEMIER

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MABEL ELAINE

In "TOWN TOPICS"

MONTAGU LOVE

In "THE WARE CASE"

ANN MURDOCK

Direction CHAS. FROHMAN

CHARLES DARRAH

In "ON TRIAL"

2d SEASON Mgt. Cohan & Harris

GEORGE ALISON

DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller Letters 16 Gramercy Park, New York

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan

Management COHAN & HARRIS ASTOR THEATRE

HAZELL COX

"AROUND THE MAP" Management KLAW & ERLANGER

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawress (A. H. Woods): N.Y.C. Oct. 21—indef.

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—indef.

ANDROCLES and the Lion (Granville Barker): Phila. 3-15.

ANGLIN, Margaret (James Shesgreen): B'klyn 17-22.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Chgo. Dec. 6—indef.

AT the Old Cross Roads: Pittsburgh 3-8.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—indef.

BIRD of Paradise (Oliver Morosco): San Diego 5-8.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

BUNNY (William Harris, Jr.): N.Y.C. 4—indef.

CAMPBELL, Mrs. Patrick: Syracuse, N. Y., 3-5.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Henry Miller): Lincoln, Neb., 7, 8.

DADDY Long-Legs (Co. A; Henry Miller): Balto. 3-8.

DEVIL'S Garden (Arthur Hopkins): N.Y.C. Dec. 28—indef.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Boston Dec. 27-Jan. 8, Phila. 10-22.

ETERNAL Magdalene (Co. A; Selwyn and Co.): N.Y.C. Nov. 1—indef.

ETERNAL Magdalene (Co. B; Selwyn and Co.): Jersey City, N. J., 17-22.

EVERYWOMAN (Henry W. Savage): Nashville, Tenn., 4, 5, Birmingham, Ala., 6, Pensacola, Fla., 7, Mobile, Ala., 8, New Orleans 10-15.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Prov., R. I., 3-8.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): Norfolk, Va., 4, 5, Petersburg 6, Richmond 7, 8, Greensboro, N. C., 10, Columbia, S. C., 11, Augusta, Ga., 12, Charleston, S. C., 13, Savannah, Ga., 14, Macon 15, Columbus 17, Atlanta 18, 19.

FISKE, Mrs. (Corey, Williams and Ritter, Inc.): Harrisburg, Pa., 5, Reading 7, Easton 8, Washington 10-15.

FRAME Up (Fred Byers and Cato Mann): St. Joseph, Mo., 6-8, Horton, Kan., 10, Onago 13, Abeline 17, McPherson 19.

FULL House (Co. A; H. H. Frazee): Boston Dec. 27—indef.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman, Inc.): Phila. Dec. 27-Jan. 8, Chgo. 10-Feb. 5.

HACKETT, James K., and Viola Allen: Boston 10-22.

HILLIARD, Robert: N.Y.C. 10—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.

HODGE, William (Lee Shubert): N.Y.C. 3-8, B'klyn 10-15.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

ILLINGTON, Margaret (Selwyn and Co.): 'Frisco Dec. 26-Jan. 8, Oakland 9-15, San Jose 17, Stockton 18, Fresno 19.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN, May: Buffalo 3-5.

IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—indef.

IT Pays to Advertise (Cohan and Harris): Louisville, Ky., 3-5, Lexington 6, Charleston, W. Va., 7, Huntington 8, Pittsburgh 10-15, Akron, O., 17, 18, Youngstown 19.

JUST a Woman (Messrs. Shubert): Boston Dec. 13—indef.

KICK In: Washington 3-8.

MAUDE, Cyril: St. Paul 3-8.

MELODY of Youth (Hackett and Tyler): Buffalo 3-8.

NEW Henrietta (Joseph Brooks): New Orleans 3-8.

OMAR, the Tentmaker (Tully and Buckland): Washington 3-8, Buffalo 10-15, Montreal 17-22.

ON Trial (Cohan and Harris): Kansas City Dec. 26-Jan. 8.

ON Trial (Cohan and Harris): Phila. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): Detroit 3-8.

PAIR of Sixes (Co. A; H. H. Frazee): Minneapolis 3-8.

PAIR of Sixes (Special; H. H. Frazee): Paducah, Ky., 5, Marion, Ill., 6, Centralia 7, Duquoin 8, Alton 9.

POLLYANNA (Klaw and Erlanger and George C. Tyler): Cleveland 3-8.

POTASH and Perlmutter (A. H. Woods): Butte, Mont., 5, Billings 6, Miles City 7, Bismarck, N. D., 8, Winnipeg, Man., Can., 10-15.

QUINNEYS (Frederick Harrison): B'klyn 3-8.

REICHER, Emanuel: N.Y.C. Nov. 16—indef.

ROLLING Stones (Selwyn and Co.): B'klyn Dec. 27-Jan. 8, N.Y.C. 10-15, Balto. 17-22.

SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—indef.

SHEPHERD of the Hills (Gaskell and MacVitty): Shoshone Falls, Ida., 5, Mountain Home 6, Boise 7, 8, Ontario 10, Payette 11, Weiser 12, Baker City, Ore., 13, Pendleton 14, The Dalles 15, Portland 16-19.

SHEPHERD of the Hills (Gaskell and MacVitty): Pittsfield, Ill., 6, Virginia 7, Cuba 8, Monmouth 11, Macomb 12, Dallas City 13, Farmington, Ia., 14, Keosauqua 15, Eldon 17, Ottumwa 18.

SINNERS (Wm. A. Brady): Louisville, Ky., 6-8.

SINNERS (Coast Co.; Wm. A. Brady): Miles City, Mont., 5, Bismarck, N. D., 6, Jamestown 7, Fargo 8, Winnipeg, Man., 10-15, St. Paul 16-22.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—indef.

SOLDIER of Old Japan (Oscar Graham): Sanderson, Tex., 5, 6, Del Rio 7, Bracketville 8.

SOME Baby (H. B. Harris, Est.): Pittsburgh 3-8.

SONG of Songs (A. H. Woods): Chgo. Dec. 26—indef.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—indef.

STARR, Frances (David Belasco): N.Y.C. 3-8, B'klyn 10-15.

TRAIL of the Lonesome Pine: Cleveland 3-8.

TRAIL of the Lonesome Pine (Gaskell and MacVitty): Libbey, Ia., 5, Luverne, Minn., 6, Worthington 7, Fairmont 8, Winnebago 10, Blue Earth 11, Eagle Grove, Ia., 12, Grundy Center 13, Traer 14, Toledo 15, Cedar Rapids 16, Anamosa 17, Maquoketa 18, Savanna, Ill., 19.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TWIN Beds (Middle West: Selwyn and Co.): Plymouth, Mass., 6, New Bedford 7, Gardner 8, Prov., R. I., 10-15, Portland, Me., 17-19.

TWIN Beds (Selwyn and Co.): Chgo. Dec. 26—indef.

TWIN Beds (Southern; Selwyn and Co.): Lawrence, Kan., 5, Topeka 6, Jct. City 7, Wichita 10, Bartlesville, Okla., 11, Okmulgee 12, Muskogee 13, Tulsa 14, Enid 15, Oklahoma City 16-18, Ardmore 19.

TWIN Beds (Special; Selwyn and Co.): Omaha 2-5, Sioux Falls, S. D., 6, Sioux City, Ia., 7, 8, Ft. Dodge 10, Mason City 11, Cedar Rapids 12, Clinton 13, Dubuque 14, Rockford, Ill., 15, Milwaukee 16-22.

TWIN Beds (Coast; Selwyn and Co.): Marysville, Cal., 5, Sacramento 6-8, 'Frisco 9-22.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—indef.

UNCLE Tom's Cabin (Wm. Kibble): Manhattan, Kan., 5, Salina 6, Hutchinson 7, 8.

UNDER Cover (Gaskell and MacVitty): Carroll, Ia., 5, Dennison 6, Plattsmouth, Neb., 7, Nebraska City 8, Beatrice 10, Fairbury 11, Hastings 12, Holdrege 13, McCook 14, Mankato, Kan., 17, Belleville 18, Clay Center 19.

UNDER Cover (Rowland and Clifford): Chgo. Dec. 19-Jan. 8, Toledo, O., 9, Buffalo 10-15.

UNDER Fire (Selwyn and Co.): Boston 4—indef.

WARE Case (Messrs. Shubert): N.Y.C. Nov. 30—indef.

WARFIELD, David (David Belasco): St. Louis 3-8, Cincinnati 10-15.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

WHITESIDE, Walker (John Cort): 'Frisco Dec. 12—indef.

YELLOW Jacket (Mr. and Mrs. Coburn): Columbus, O., 3-5, Indianapolis 6-8, Louisville, Ky., 10-12, Lexington 13, Oxford, O., 14, Dayton 15, Cincinnati 17-22.

YOUNG America (Cohan and Harris): B'klyn 3-8.

PERMANENT STOCK

AKRON, O.: Music Hall.

ASHEVILLE, N. C.: Majestic.

AURORA, Ill.: Fox.

BALTIMORE: Auditorium.

BIRMINGHAM, Ala.: Bijou.

BOSTON: Castle Square.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Grand.

BROOKLYN: Gotham.

BUTTE, Mont.: Broadway.

CAMDEN, N. J.: Broadway.

CEDAR RAPIDS, Ia.: Strand.

CLARKSBURG, W. Va.: Palace.

CLEVELAND: Vaughan Glaser.

DENVER: Denham.

DES MOINES, Ia.: Princess.

DETROIT: Avenue.

ELGIN, Ill.: Grand.

ELMIRA, N. Y.: Mozart.

FREEPORT, Ill.: Princess.

FRESNO, Cal.: Fresno.

FT. WAYNE, Ind.: Empress.

FT. WAYNE, Ind.: Temple.

FT. WORTH, Tex.: Savoy.

HALIFAX, N. S.: Academy.

HAMILTON, Ont., Can.: Temple.

HARTFORD, Conn.: Poli's.

HAVERHILL, Mass.: Academy.

JACKSONVILLE, Fla.: Duval.

JOPLIN, Mo.: Van Dyke-Eaton.

KANSAS CITY, Mo.: Garden.

KANSAS CITY, Mo.: Auditorium.

LANCASTER, Pa.: Fulton Opera House.

LANSING, Mich.: Gladmer.

LAWRENCE, Mass.: Opera House.

LINCOLN, Neb.: Oliver.

LITTLE ROCK, Ark.: Tent.

LOS ANGELES: Burbank.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MEDFORD, Mass.: Peaceful Valley.

MILWAUKEE: Shubert.

MINNEAPOLIS: Metropolitan.

MONTREAL: His Majesty's.

MT. VERNON, N. Y.: Little Playhouse.

NEW BEDFORD, Mass.: Vien.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Bronx.

NEW YORK CITY: Wadsworth.

NORTHAMPTON, Mass.: Academy.

OMAHA: Krug.

PHOENIX, Ariz.: Elks.

PHILA.: Knickerbocker.

PHILA.: American.

PITTSBURGH, Pa.: Empire.

PITTSBURGH: Davis.

PORTLAND, Ore.: Baker.

ROCHESTER, N. Y.: Baker.

SALEM, Mass.: Empire.

SALT LAKE CITY: Empress.

SAN DIEGO: Empress.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SCRANTON, Pa.: Poli.

SIOUX CITY, Ia.: Colonial.

SIOUX CITY, Ia.: Princess.

SOMMERVILLE, Mass.: Sommerville.

SOUTH BEND, Ind.: Oliver.

SPOKANE: American.

ST. LOUIS: Shenandoah.

ST. LOUIS: Park.

ST. PAUL: Shubert.

SYRACUSE, N. Y.: Grand Opera House.

TACOMA, Wash.: Empress.

TROY, N. Y.: Rands.

UNION HILL, N. J.: Hudson.

UTICA, N. Y.: Majestic.

WASHINGTON: Poli's.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Dominion.

WORCESTER, Mass.: Grand.

YONKERS, N. Y.: Warburton.

YOUNGSTOWN, O.: Grand.

TRAVELING STOCK

BRYANT, Billy: Portland, Ind., 3-8.

HAINES, Wilbur: Northville, N. D., 3-8.

MARKS, May Belle: Belleville, Ont., Can., 3-8.

MAXWELL: Crooksville, O., 3-8.

STANLEY, Arthur: Duquoin, Ill., 3-8.

WIGHT Theater Co.: Manson, Ia., 7-22.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.

AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

BRINGING Up Father (Co. 1; Chas. Yale): Hannibal, Mo., 5, Quincy, Ill., 6, Springfield 7, Bloomington 8, Chgo. 9-15, Cleveland 17-22.

BRINGING Up Father (Co. 2; Chas. Frohman): Monroe, La., 5, Ruston 6, Shreveport 7, Alexandria 8, Lafayette 9, New Iberia 10, Lake Charles, Tex., 11, Beaumont 12, Galveston 13, Houston 14, 15, San Antonio 16, Austin 17, Taylor 18, Temple 19.

BRINGING Up Father (Co. 3; Griff Williams): Bucyrus, O., 5, Upper Sandusky 6, Kenton 7, Tiffin 8, Fremont 10, Monroe 11, Pontiac, Mich., 12, Mt. Clement 13, Port Huron 14, Flint 15, Saginaw 16, Bay City 17, Cadillac 18, Petoskey 19.

ELTINGE, Julian (A. H. Woods): Boston Dec. 27-Jan. 8.

HAJOS, Mizzi (Henry W. Savage): Stanford, Conn., 25.

HAVE You Seen Stella? (Jake Lieberman): Chgo. Dec. 26-Jan. 22.

HIGH Jinks (Arthur Hammerstein): Cinti. 3-8.

HIGH Jinks (Eastern; Arthur Hammerstein): Cinti. 2-8, Middletown 9, Piqua 10, Springfield 11, Dayton 12, Columbus 13-15, Detroit 16-22.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

LILAC Domino (Andreas Dippel): Columbus, O., 3-5, Washington 10-15.
MAID in America (Messrs. Shubert): Phila. 3-15.
MONTGOMERY and Stone (Chas. Dillingham): Boston Dec. 20—indef.
MUTT and Jeff in College (Co. 2; Chas. Williams): Salida, Colo., 5, Pueblo 6, Rocky Ford 7, La Junta 8, Trinidad 9, Raton, N. Mex., 10, Dawson 11, Las Vegas 12, Santa Fe 13, Albuquerque 14, Deming 15, Douglas, Ariz., 17, Bisbee 18, Tucson 19.
MUTT and Jeff in College (Co. 3; Harry Hill): Coldwater, Mich., 5, Goshen, Ind., 6, Elkhart 7, South Bend 8, Benton Harbor 9, Dowagiac 10, Michigan City 11, Valparaiso 12, Garry 13, La Porte 14, Kankakee, Ill., 15, Joliet 17, Streator 18, Peoria 19.
MY Home Town Girl (Perry J. Kelly): Ottumwa, Ia., 5, Moberly, Mo., 6, Columbia 7, Sedalia 8, Kansas City 9-15.
NEWLYWEDS, The: Detroit 3-8.
NOBODY Home (F. Ray Comstock): Chgo. Nov. 28—indef.
ONLY Girl (Joe Weber): Boston Nov. 29—indef.
PASSING Show of 1915 (Messrs. Shubert): Cleveland 3-8.
PEASANT Girl (George Bluementhal): Connorsville, Ind., 5, Terre Haute 6, Evansville 11, Lexington, Ky., 12.
PRINCE of Pilsen (Perry J. Kelly): Dennison, Tex., 5, Sherman 6, Sulphur Springs 7, Greenville 8, Mexia 10, Bryan 11, Palestine 12, Longview 13, Marshall 14, Shreveport, La., 15, 16, Texarkana, Ark., 17, Little Rock 18, 19.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
RUGGLES of Red Gap (Messrs. Shubert): N.Y.C. Dec. 24—indef.
SARI (Henry W. Savage): Greensboro, N. C., 5, Durham 6, Raleigh 7, Rocky Mount 8, Fayetteville 10, Charlotte 11, Asheville 12.
SEPTEMBER Morn (Rowland and Clifford): Latrobe, Pa., 5, Dubois 6, Johnsonburg 7, Punxsutawney 8.
SEPTEMBER Morn (Rowland and Clifford): Logansport, Ind., 3-5, Ft. Wayne 6-8.
SO Long, Letty (Oliver Morosco): Frisco Dec. 12—indef.
STOP! Look! Listen! (Chas. Dillingham): N.Y.C. Dec. 25—indef.
SYBIL (Chas. Frohman, Inc.): Balto. 3-8, N.Y.C. 10—indef.
TO-NIGHT'S the Night (Messrs. Shubert): Pittsburgh 3-8.
TOWN Topics (Messrs. Shubert): Boston 3—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WATCH Your Step (Chas. Dillingham): Phila. Dec. 25—indef.
WHEN Dreams Come True (Coutts and Tennis): Milledgeville, Ga., 5, Athens 6, Anderson, S. C., 7 Greenville 8, Columbia 10, Aiken 11, Orangeburg 12, Sumter 13, Florence 14, Wilmington, N. C., 15, Fayetteville 17, Wilson 18, Greenville 19.
WHEN Dreams Come True (Coutts and Tennis): Algona, Ia., 5, Emmetsburg 6, Blue Earth, Minn., 7, Mankato 8, St. Paul 9-12, Minneapolis 13-15, Eau Claire, Wis., 16, Wausau 17, Merrill 18, Grand Rapids 19.
WILSON, Al. H. (Sidney R. Ellis): Parkersburg, W. Va., 5, Marietta, O., 6, Wheeling, W. Va., 7, 8, St. Thomas, Ont. Can., 17, London 18, Galt 19.
WITHIN the Loop (Messrs. Shubert): Chgo. Dec. 29—indef.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Chgo. Nov. 28-Jan. 29.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Sharon, Pa., 5, Newcastle 6, Johnstown 7, Altoona 8, Cumberland, Md., 10, Harrisburg, Pa., 11, 12, Reading 13, Trenton, N. J., 14, 15, Easton, Pa., 17, Wilkes-Barre 18, 19 Pittston 20.

MISCELLANEOUS

LAUDER, Harry (Wm. Morris): Balto. 5, Washington 6, Wilmington, Del., 7, Plainfield, N. J., 8, Newburgh, N. Y. 10, Poughkeepsie 11, Schenectady 12, Rochester 13, Utica 14, Syracuse 15, Buffalo 17, Hamilton Ont., Jan., 18, London 19.
LUCEY, Thomas Elmore: New Maysville, Ind., 5, Frenchlandville 6, Riley 7, Prairie Creek 8, Scotland, Ill., 9, Westpoint 12, Trafalgar 18.
THURSTON, The Magician: Kansas City 2-8, Omaha, Neb., 10-12, Sioux City, Ia., 13-15, St. Paul 16-22.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Adams, Marie, Mrs. Arthur Aiston, Jane Aubrey.
Baruch, Mrs. Lillian E., Mildred Barker, May Beban, Myrta Bellair, Mrs. Chas. Belmont, Edith R. Blake, Mrs. James A. Bliss, Mrs. Jack Boggs, Ina Brooks, Pauline Bradshaw, Misses Burns.
Coghlin, Gertrude, Helen Collier, Stella Comyn.
Davis, Leila, Jena Dayne, May De Sousa, Elivn Dockson, Mrs. Lawrence O'Dorsay, Mrs. James H. Doyle, Norinne Dunham.
Eggert, Sophie, Jennie Ellison, Mrs. Edwin Evans, Agnes Everett.
Firth, Josephine, Viola Fortesque, Gertrude Fowler, Bessie Frewen, Lois Fuller.
Gates, Ruth, Mayme Gehrue, E. Geiger, Rose Gore.
Hall, Mary, Helen Hammell, Mrs. Harry P. Hanaford, Lillian Harris, Emma Hayner, Marie Haynes, Formosa Henderson, Mrs. Jas. A. Hester, Mrs. H. J. Hewitt, Maud Hewitt, Florence Holbrook, Ada Hurlbert, Mrs. Hurley.
Joel, Clara.
Kaufman, Mrs. Minna, Desmond Kelly, Margaret Kenmare, Kitty Kyle.
Lee, Bessie, Alice Lloyd, Margaret La Pierre, Edith Luckett, Mrs. Edward Lynch, Mary Lyons, Teresa J. Lyons, Pearl Lytell.
Mack, Connie, Mrs. R. Mears McKay, Sarah McVicker, Geraldine Malone, Fay Martel and Gene Alarez, Juliette Martin, Mary Matthews, Emille Melville, Jane Meridith, Gertrude Millington, Minnie Minturn, Cora Lawton Mitchell, Nina Morris, Florence Morrison, Mrs. Lee Morrison, Ann Mortimer, Roselle Mott, M. Murphy, Allen Murnane.
Normile, Helen E.
Ollivier, Olive.
Patriquin, Jean, Frances Paul, Mrs. Frank Powell, (Eleanor Hicks), Maude Powell, Kate Power, Alice Putnam.
Ragan, Inez, Clemance Randolph, Frankie Raymond, Adele Remington, Mollie Revel, Dorothy Richmond, Rodney Richmond, Mrs. Bernard Riggs, Adele Ritchie, Mrs. John Rogers, Violet Romer.
Scott, Ivy, Leila Shaw, Paula Shay, Jean Shelby, Lon J. Smith, Bess Stafford, Rendo Stock, Mrs. Wm. H. Sullivan, Lauretta Sylva, Evelyn Syttleton.
Taylor, Madge, Mary K. Taylor, Florence Temple, Ann C. Turner.
Van Anker, Grace, Isabel Vernon, Mabel Vanette.
Wentworth, Adele, Gladys Wilson, Alice Winhorst, Alice Wood.
Young, Ella.

MEN

Baker, Edward, Banto Brothers, George W. Barnum, Chas. R. Barker, J. C. Baxter, Fred C. Bennett, James M. Brophy, Leon E. Browne, Mr. and Mrs. Byron.
Carman, Frank, George Clan, William Collins, Wallace R. Cutter.
Davis, Thomas L., Ralph Dean, Hamilton Deane, Paul Decker, Syd De Grey, Mr. and Mrs. Clifford Demsey, Mr. and Mrs. Depp, Charles C. Derrickson, Mr. and Mrs. Philip Dunning, Jack Dunston.
Edwards, Henley Eugene G. Elliott, A. Elv, H. Ellwood.
Fay, Howard, Harry Ford, Edmunde Forde, William Fraser, Gieges, Cladius, Taber E. Giles, C. P. Gillin, Francis Gillen, Malcolm Greene, Robert Guthrie.
Hamilton, Mahlon, Mr. and Mrs. Don Hancock, Carl Hartberg, Mr. and Mrs. Guy Harrington, Ralph Hartley, Thomas Holding.
Irving, B. G.
Jones, Vaughn.
Karger, Ben, Frederick Karr, R. A. Kashar, Burt L. King, Frank S. Klntzing, Henry S. Kirk, Emile Kleine, Ronald Klinger.
Lennox, Wm. Arthur Linden, Will I. Love.
MacAdam, Lorne, Harry McBride, Chas. Mackay, John McKee, Roy MacNickle, Maranello, Edward Martindel, Bert Merket, Roy Merrill, Mr. and Mrs. Julian Mitchell, Eddie Morris, Sammy Morris, J. M. Morrison, Ed. J. Murphy, John Murray.
Nelson, Kall.
O'Brien, Eugene, Herbert O'Connor, James O'Neill.
Paige, George, Lem B. Parker, Harry W. Pemberton, Thomas Phillips, H. Primrose.
Redway, Eddie, Harry Ellis Reed, Harold Rehill, Franklin Ritchie, Clifford Robertson, Robert Robson, Jack Roche, Mr. Ruppel.
See, Edward, Walter Shannon, J. E. Sheridan, Arthur Shirley, Richard Simpson, James Spencer (Kelly), Page Spencer, Wm. Stanton, Chas. H. Stevens, Melvin Stokes.
Taylor, Harry D., Ben Teal, John Tex, Eugene Toscroft, Henry Travers.
Vernon, Bob.
Wade, Frank Fleming Ward, L. E. Weed, Stanhope Wheatcroft.

BALTIMORE

Success of "Sybil"—"Old Kentucky" Still Holds—Wind Up of Holiday

BALTIMORE, Jan. 6 (*Special*).—The drawing power of certain favorites was never more conclusively demonstrated than in the case of that triple star combination comprising charming Julia Sanderson, Donald Brian, and Joe Cawthorn, who appeared together at the Academy on Monday night in a new operetta, "Sybil." It was not at all surprising to find one of the largest audiences of the season on hand to pass judgment on the new offering and incidentally to give these popular stars the welcome they so richly deserve. The new operetta is by W. H. Jacobi, composer of "The Marriage Market," whose music revealed such a high plane of excellence and true musicianship. Baltimore should consider itself fortunate in seeing this production prior to its New York engagement. Like all Frohman offerings, the new piece is beautifully staged, the costumes and scenery unusually good, and chorus one of the very best ever sent on tour with a musical play. "Sybil" was received with a good deal of acclaim by the local press and the audiences to date have been splendid. Week Jan. 10, "To-Night's the Night."

Once in a great while one happens upon a play, whose charm and appeal is so human that it at once places it in a class all by itself. Such a play is "Daddy Long Legs," which received its first local presentation at Ford's Monday night before a capacity house. Ruth Chatterton and Henry Miller, of course, are the great people in the cast. Week Jan. 10, "The Melody of Youth."

At the Colonial this week, that perennial favorite, "Old Kentucky," is again with us. The remarkable popularity of this old play is certainly for wonderment. For the past fifteen years not a season has passed that has not seen a production of "Old Kentucky" at some local house, and it never fails to attract.

The Philharmonic Orchestra of New York gave the first of a series of three concerts at the Lyric, Dec. 29. That splendid conductor, Josef Stransky, received an ovation. His readings are always characterized with a wealth of virility, and he infuses a warmth into the modern works that one wishes Baltimore could see and hear more of this famous organization. Pablo Casals was the soloist and aroused the audience to unusual degree of enthusiasm.

The holiday season brought joy to the managers, for without a single exception every playhouse in town reaped a golden harvest during the week. This was not surprising when one considers the excellent array of attractions which were offered. "Pollyanna" was an admirable play well suited to the season. Patricia Collinge in the title role contributed one of the most delightful performances imaginable. "Kick In" at Ford's was from the box office standpoint one of the most popular plays of the season to date.

The most important event of the week, however, taking all things into consideration, was the engagement of the Boston Grand Opera Company and the Pavlowa Ballet Russe at the Lyric. It proved an emphatic success both from an artistic and financial standpoint. To Baltimore's credit let it be stated that in proportion to the number of performances given, which were three, the organization received better support in this city than any other place visited thus far. At the conclusion of the engagement it was learned that a return date will be arranged for later in the season. I. B. KREIS.

"Along Came Ruth" was the offering of the Sherman Players, at Elgin, Ill., Dec. 30-Jan. 1. Laura Hudson and Edward Wynn took the leads.

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WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—"George" A. (Remington) Bartlett, well known locally through his successful efforts in amateur productions, has made arrangements with Charles Seder, of Putnam, Conn., lessee, whereby he will manage Loomer Opera House, Willimantic, for the balance of the season. Mr. Bartlett is negotiating for pictures and plays, opening Jan. 1. The work will not interfere with his duties at the Remington Company.

Gem: Big business with Metro and William Fox features. Bijou and Scenic continue with fine special pictures to full houses.

C. C. BALMER.

PREMIER AT BUFFALO

"The Head of the House" Needs Some Pruning—Other Attractions

BUFFALO, N. Y. (*Special*).—I do not know whether "The Head of the House" needs pruning or not; at all events, it did not move smoothly. It was its premier, and many allowances must be made. It is hard to believe that conditions could exist such as the play portrays; maybe they do, but they seem unnatural. There was some very good acting, and that alone covers other shortages. Sam Sedlinan as Simon Goodman gives a portrayal of the head of the house that is good and healthy; it is zealously good. Jean Selby, as Lillian Goodman, his daughter, is perfectly natural and very much all right. There is a splendid story in "The Head of the House," but at present they tell it in the rough. May Irwin, Jan. 3-5, in "33 Washington Square." Emma Dunn in "Her Price," Jan. 6-8.

"Outcast," at the Star Theater, Dec. 27-Jan. 1, with Jeanne Eagles in the role of Miriam and Harold West as Geoffrey Sherwold, gives a very finished presentation. Miss Eagles is real and convincing; her beauty, youth and talent promise a very bright future. Geoffrey and his friends, Hugh and Tony, give a most pleasing portrayal of their parts.

"The Melody of Youth" at the Star, Jan. 3, for a week's engagement.

Mrs. Langtry was given an extraordinary reception at Shea's Dec. 27-Jan. 1. Her one-act sketch, "Ashes," was well received, but Fanny and Kitty Watson were also given a big reception in their new repertoire of songs.

"At the Old Cross Roads," at the Majestic, was presented before large audiences, Dec. 27-Jan. 1. Retha Williams heads a capable company that is presenting the drama "A Pool There Was," week Jan. 3.

"The Golden Crook," headed by Billy Arlington, in the Midnight Club, drew capacity houses to the Gayety Dec. 27-Jan. 1. Coming, "The Gay New Yorker," Jan. 3.

J. A. BARKER.

HUTCHINSON, KANS.

HUTCHINSON, KAN. (*Special*).—Home Theater: "Daddy Long-Legs," Dec. 20; fine company, to poor business. "The Missouri Boy," Dec. 22; fair company, to only fair business. "Two Merry Tramps," matinee and nights, Dec. 25; poor business matinee performance. S. R. O. at night. "Kick In," Dec. 31; "Henpecked Henry," Jan. 1; Kibbie's "Uncle Tom's Cabin," Jan. 7.

C. W. OSWALD.

CHICAGO

New House Named for the City—Evening Dress Affairs—Bills Elsewhere

CHICAGO, Jan. 6 (*Special*).—The Chicago Theater opened on Wednesday night of last week, after setting the advertised date back from Christmas Day. The remodeled house was packed from pit to dome. Chicago's real elite was out in style along with nearly all the typical first-nighters. It is the theater formerly known as the American Music Hall, and originally called the Garden. It is estimated that $50,000 has been spent on it. The exterior arrangement is on the New York plan, and is new out this way. The inside has been tastily decorated and handsomely fitted up. A double foyer is a most noticeable improvement. The evening dress of the men and handsome gowns of the women was something uncommon out this way.

"Within the Loop" is the name of the new show, which was a long time in organising, and which has been made over many times. It needs remaking again and most important should be a reduction of the running time, for it was after midnight on the opening, when Patricola and the big local favorites got a hearing. The first-nighters waited, but the average audience would not do so.

Dave Lewis, who was a Chicago favorite in years gone by, seems to have been a leading spirit in getting up the show. Irene Franklin and Patricola are the drawing cards. Mercedes Lorens and her partner, James Duffy, Henry Coote, Hussey and Boyle, Anna Wheaton, Will H. Filbrick, Gilbert Gregory, Burton Greene, and others figure prominently along with a big singing and dancing chorus. Gene Greene, who is just off the Gus Sun Vaudeville Circuit, was put into the cabaret scene at the last moment, and the song boosters were attracted in great numbers on his account, and made applause which was ridiculous, although he sang as well as ever.

Blackstone: George Arliss is in his fourth week in "Paganini."

Powers: "The Song of Songs," a peculiar show, is attracting average business.

Garrick: "Experience" is doing a big business, and is voted a wonderful production.

Cohan's Grand: "It Pays to Advertise" closes its engagement Jan. 15, and will be followed by "Young America."

Cort: "His Majesty Bunker Bean" continues to pack the house.

Princess: "Nobody Home" continues to please good crowds. Several changes have been made in the cast recently for one cause or another.

Olympic: "Twin Beds" has caught on this time, although originally produced at the same house before shown in New York and a failure at the start.

National: "The Law of the Land" is the current attraction. Robert Sherman's "The Girl Without a Chance" did the biggest week of any of the four outlying houses last week.

Crown: "Robert Sherman's "The Girl Without a Chance" is the present attraction. "The Law of the Land" did very light business last week.

Imperial: "Under Cover" is the attraction this week. The company was especially organized to tour the Chicago houses and five or six weeks out of town. It is not exactly the kind of play which appeals to popular-priced people, but the cast is very clever. Jack Marvin has the leading role, and does very well. "Polly and Her Pals" was last week's attraction, and gave only fair satisfaction to average business.

Victoria: "Polly and Her Pals" holds forth this week, while "Under Cover" had its initial production last week.

"The Law of the Land" is not doing much business in Chicago. The show got from Kalamazoo, Mich., to that point by the railroad advancing the fare. The company is reported to have played to but $800 gross on a week at Buffalo.

Albert Phillips is in Chicago.

Oliver Martell has gone out ahead of Robert Sherman's "The Girl Without a Chance."

John Barrett, manager of the National Theater in Chicago, is in Mt. Clemens, Mich., suffering with a skin disease.

Dave Hamill is managing Art Moeller's burlesque show—"The Monte Carlo Girls."

CEDAR RAPIDS, IA.—Vic Hugo, who jumped out of here when it was discovered that he had been robbing the Majestic Theater management for three and a half years, while in charge of the house, is found to have left many creditors. All of his porperty has been seised, including the Hugo Brothers Circus, which went out last Summer and proved a failure.

Lew Cantor, manager of the Grand at Thirty-first and State streets, was divorced from his wife as a Christmas gift for both contracting parties. Leon A. Berezniak, the lawyer for Mrs. Cantor, was the Santa Claus.

Bella Barchus, who conducted a permanent stock in St. Louis for four years, is being seen in vaudeville in Chicago in a sketch called "An Inside Job."

A company to play "Potash and Perlmutter" organized from two of the city shows, opened Christmas Day at Champaign, Ill., and will play Illinois, Iowa, Wisconsin, and Minnesota.

"The Orange Pickers" were attached in the Middle West for commissions and money advanced by the C. L. Carrell Agency of Chicago.

Holland and Dockrill were forced to cancel Middle West dates owing to a bomp in the yards near the La Salle Street station in Chicago, by which Holland was thrown over horses, and two fell down on him, injuring him severely. A claim has been filed for damages.

E. E. MEREDITH.

NEW ORLEANS

NEW ORLEANS (*Special*).—"The Pink Lady," as pretty and popular as ever, was the attraction at the Tulane, Dec. 26-Jan. 1. Miss Maybelle McDonald was sufficiently attractive in the title role, and Mr. John Munday as Dondidier was the very life and joy of the play. The balance of the cast was satisfactory. "The New Henrietta," Dec. 2-8.

A good company presented "Bringing up Father," at the Crescent, Dec. 26-Jan. 1, and as a laugh producer it cannot be surpassed.

Burlesque of a satisfactory order held the boards at the Dauphine, Dec. 25-Jan. 1. Nat S. Jerome, Will H. Ward, Martha Pryor, Mickey Markwood and an attractive chorus are the features of the performance.

Week Dec. 26-Jan. 2 the features at the Orpheum were Cheerburt's Manchurians, Baumont and Arnold, Harry Lester Mason, Four Melodious Chaps, The Gliders, Gus Edwards, and the Orpheum Travel Weekly.

In the motion picture field the Trianon is showing "The House of Tears," featuring Emily Stevens. At the Bijou Dream Charles Richmond is being featured in "Heights of Hazard." The French War films are proving a big drawing at the Tudor. J. M. QUINTERO.

WASHINGTON

"Sybil's" First American Production by People Who Made "The Merry Widow" Famous

WASHINGTON, D. C., Jan. 3 (*Special*).—A noted event of the week Dec. 27 was the first American production of the musical comedy "Sybil," at the National, that proved an instantaneous success, with Julian Sanderson, Donald Brian, and Joseph Cawthorn as the triumphant starring trio, surrounded by a talented company of principals and a chorus of extreme numbers. Max Brody and Franz Martos, authors of "The Merry Widow," wrote the book, with music by Victor Jacobi, composer of "The Marriage Market." The English adaptation was made by Harry Grahame and H. B. Smith. Jacobi's score is crammed full of entrancing melody and sungs to the number of twenty-two. Miss Sanderson again achieved a distinct personal success as Sybil Renaud, a young Parisienne prima donna, to whom all masculine hearts succumb not alone to her artistic musical talents, but to her beauty, which has become renowned. Donald Brian is a prince again, as in "The Merry Widow," an engaging and dashing figure in military uniform, and Joseph Cawthorn, without question, having this season one of the best and amusing of German character roles in his vast album of past successes, that of Otto Spreckells, a vagrant comic opera impresario, at times pusillanimous or extremely pugnacious. The scenes are laid in Russia during the three acts, and they were elaborate and beautiful stage pictures, presented under the competent stage direction of Fred G. Latham. Musical numbers, marches, and ensembles were staged by Julian Mitchell and Jack Mason. Carl Keifert, for twenty years musical director for George Edwardes at the Gayety and Daly's in London, assisted by Harry Vicars, has charge of the musical direction. During this engagement Mr. Keifert, for the first time in his musical career, has had the honor of directing an American orchestra.

Friday night of the week was a gala event, when upward of one thousand members of the Pan-American Scientific Congress, in convention here, were in attendance. A distinguished gathering, comprising delegates and associates from every South American country, as well as scientists from every State in the Union, accompanied by their wives and daughters, Vice-President Marshall and every member of President Wilson's cabinet as well as the diplomatic corps of the Latin countries, were present.

The current week's National offering is A. H. Woods's "Kick In." The opening performance was for a benefit in aid of the parsonage of St. Thomas's Episcopal Church. Mrs. Fiske follows in "Erstwhile Susan."

Don't loose trace of Oliver Morosco's capital presentation of the new Edward Childs Carpenter four-act comedy, "The Cinderella Man," that came to the Belasco recently at the tail-end of a broken week, which was not viewed for its excellent worth by audiences commensurate with its merit, but receiving the unanimous all-around praise of the dramatic writers. An exquisite and interesting performance unfolding a most engaging story, with Shelby Hull and Phoebe Foster prominently successful in the leading roles, supported by a company of notable excellence. During the past week at the Belasco, William Faversham and company, in "The Hawk," met with pronounced recognition at the hands of large and fashionable audiences. Guy Bates Post, in "Omar the Tentmaker," is the current week's return engagement. "The Lilac Domino" follows.

One of my best and most pleasant announcements in connection with the new year is the engagement of Fred G. Berger as resident manager of Poli's Washington theater, and managing director of the Poli Stock Players. Mr. Berger was for the past seven years manager of the Columbia Theater. James W. Cone, local representative for the past six months has been promoted, and will be assistant manager to James Thatcher in the direction of the Poli houses, with location in Hartford. The Poli Players' current week stock presentation is "Along Came Ruth."

The Casino inaugurated a new policy with the installation of the Hall Stock company, and during the past week with "The Revolt," which attracted full houses. The new company presents names for strong favoritism in Louise Kent, a notable past favorite of Poli's Washington company for several seasons; Louis Archer, Charles Perton, Arthur Bell, Stanley Pierce, Elmer H. Brown, Maude Eburne, Noma Kelly, Gale Saterlee, Anice Ives, and Bertha Julian. "A Bachelor's Honeymoon" is the present week's offering.

Four stellar attractions are on view at Keith's the present week. Alexander Carr and company, in "An April Shower," and augmented and revamped production of B. F. Rolfe's "The Bride Shop."

JOHN T. WARDE.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Academy of Music: Harry Hastine's Tango Queen, Jan. 1, with Tom Coyne, Lena Daley, Frank Martin, Lillian Franklin, and Daisy Gordon, large and well-costumed chorus, in a good up-to-date performance, to large attendance. "Twin Beds," Jan. 3, 4; "Experience," Jan. 10-12.

Savoy: Dec. 27-Jan. 1, Harry Tates Motoring, Elsie Williams and company in "Who Was to Blame" (a big hit); Lavin and Inman, Bissett and Scott, Nevin and Erwood, Marie Donohue, Geraldine O'Brien in "The Wife" and "The Leap Year Girls"; to large attendance.

Bijou: Strong bill, Dec. 27-Jan. 1, Mary Pickford in the photodrama, "The Girl of Yesterday"; American Comedy Four, Naldy and Naldy, The Aerial Eddys, Joe Towle, Marie Doro in the photoplay, "The White Pearl"; David S. Hall and company in the one-act comedy, "He's Just Gone Out"; Weber and Day, Ronair and Ward, and The Three Alex's; to large attendance.

Palace: Good bill of feature pictures to good attendance. Plaza: Large attendance. Casino: Feature picture, "Cal Melvin's Wife"; good attendance.

W. F. GEE.

"YOUNG AMERICA," BRONX, S. R. O.

"Young America" was given a hearty welcome at the Bronx Opera House, Dec. 27, and played to standing room only for the entire week. This delightful comedy of juvenile delinquency by Fred Pollard moved one to tears as well as laughter in the efforts of Edith Doray, so charmingly played by Peggy Wood, to bring a boy up in the straight and narrow path. Percy Helton was an exceedingly good Art Simpson, as was Benny Sweeney in the character of Nutty Beemer. Otto Kruger, Adella Barker, Charles Dow Clark, Sam Colt, William Sampson, Maxine Magnovich, Jess Kelley, Tommy Dillon, Edgar Nelson, Doris Kelley, Ethel May Davis, Dixie Taylor, Bertram Miller, Harry E. Willard, Nat Sack, Norman Allen, Manda Wilson, Forrest Robinson, and last but not least four-footed Jasper, all conspicuous members of an efficient cast. William Hodge in "The Road to Happiness" to follow. IDA C. MALCOMSON.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Nora Bayes Returns—Henrietta Crosman's New Sketch—Violet Dale's Hit

White, N. Y.

MISS ELSIE JANIS.
The Star Began a Vaudeville Season at the Palace This Week.

NORA BAYES came back to town with a mingling of new and old songs.

Nora Bayes' New Songs

There's an Irish melody, "She's One of the Good Old Kind," the usual thing of a mother who waits in an ivy-covered cottage in Ireland. There's a swinging darky lyric, "Black-Eyed Susan for Mine," anent a certain colored gentleman's botanical taste. Anyway, he reasoned it this way:

"You've got a broad smile,
I can see you a mile."

There's this syncopated protest against a certain love song:

"A little love, a little kiss, would never be enough for me,
I can't put a meter on my silly little heart;
For when I start—*I start!*"

And there's the rollicking matrimonial philosophy of the old negro mammy, "Never Let the Same Bee Sting You Twice."

Then Miss Bayes told about putting her little car in the garage for the Winter, with incidental play upon words in motoring phraseology.

At the Palace, Miss Bayes, too, sang the imaginative "Robin and the Wild Rose," which always touches us, besides her effective mingling of old melodies.

Her numbers are all done with a fine art of the song—both comic and dramatic. Miss Bayes *has* breadth.

Violet Dale's Imitations

Violet Dale was added to the Palace bill at the last moment. She was seriously handicapped in two ways—following so emphatic an artiste as Miss Bayes and being unprogrammed, which somehow always prejudices an audience. Yet she won a genuine hit of large proportions.

Miss Dale offered six widely varied imitations. She did best with a moment of Mrs. Leslie Carter in the tabloid hysteric "Zaza," and of Nazimova in "War Brides." The last named is a remarkable bit of mimicry. Miss Dale has the ability to catch much of her subject's vocal intonation, mannerisms and pose.

Henrietta Crosman, last season a footlight war mother, has returned to the field of light comedy in her new vehicle, "Cousin Eleanor," by Frances Nordstrom.

Miss Crosman Returns to Comedy

Allan and Pauline Hathway are happily married when a blond indiscretion, Blanche La Barron, a chorus girl, appears on the horizon. Miss La Barron has a bundle of old love letters and, like all stage choristers, is heartless, mercenary and slangy. "I never drink anything—in a cup," is the way she declines an invitation to tea. Wifey doesn't know of Blanche, of course, so the worldly and shrewd Cousin Eleanor, visiting the newly married couple, volunteers to save the husband. To the adventuress she poses as the young man's wife and also as an ex-chorus girl, a kind of comrade at arms. Anyway, she bluffs the letters from the lady in question and saves the day.

Personally, the playlet seemed heavy, artificial and awkward. For instance, there is the moment when the panic-stricken hubby expects the chorister to appear. A knock is heard at the door.

"God!" exclaims the husband.

"No, it isn't," responds Cousin Eleanor.

The sketch lacks comic substance. Miss Crosman, who of course plays Cousin Eleanor, is a comedienne who can use dialogue like a rapier. But "Cousin Eleanor" lacks the steel of wit.

Raymond Walburn does very well as the young husband, and Grace Goodall make the adventuress very obvious, while the remainder of the cast is passable.

Adelaide Revives Old Dances

For their third Palace week Adelaide and J. J. Hughes revived their dance creations of last season, The Pierrette fantasy and "The Cat and the Canary."

We dropped around to see them just after watching Ruth St. Denis, whose dancing possesses so much beauty of imagery and movement. And little Adelaide charmed us anew. Vaudeville has no artiste with her charm and her eloquence of dancing pantomime. Let's repeat a comment of months ago, Adelaide is a Columbine come true.

Conlin, Steel and Parks comprise a vaudeville trio, two-thirds masculine. The comedian wears such mirth-provoking attire as highly colored socks and a lurid blazer jacket. And, as a climax, he is hauled into the air by a wire from the flies, while his associates hold him perilously by the trousers.

We note several other humorous moments. The comedian strikes a blue note on the piano and then removes a large pipe from the interior of the instrument. Discussion turns to peas, always a funny gastronomic subject.

"They lie heavy on my stomach," chattily confides the lady of the trio.

"They roll off mine," chortles the comic third.

A Touch of Hokum

James J. Morton and Frank F. Moore contributed their interlude on the Palace bill. Morton and Moore are specialists in "hokum," "jasbo" and "gravy," things that make us eternally marvel at a vaudeville orchestra's endurance.

We present one of the incidents. A model appears to be measured. Morton strikes her upon the decollete shoulders. Then, fascinated, he begins to beat a melody. A delicate touch of humor you'll admit.

Ivan Bankoff and Girlie, still billed at the Colonial simply as Lola, are advancing right along. Their dancing turn—with its mingling of the Russian, ballet and cakewalk steps—now has finish and smoothness. Miss Lola has an ingratiating but distinct personality, while Bankoff—who must avoid affectation—is an able dancer.

Anna Laughlin Returns

The stage crew places a bench in the center of the stage, a back drop of the seaside is unfurled and Anna Laughlin and William Gaxton's two-act is on.

It's just "fly" patter of a Summer romance and it bears the title of "Between Dances." Author? Aaron Hoffman. His experienced vaudeville pen is instantly apparent, because marriage is playfully referred to once more as warfare.

Miss Laughlin plays a vacationing cabaret singer who poses as an heiress. Gaxton is the disinherited son of a giddy millionaire. But, you see, susceptible papa has fallen in love with the cabarettiste. So the way is paved for a family reconciliation.

The specialty, if conventional, isn't at all unpleasant. It is largely the way Miss Laughlin and Mr. Gaxton do it. We doubt whether the Esquimau number really helps the skit. Just now it slows things up. But we can easily understand why it has been made a part of the specialty. Miss Laughlin, you'll remember, was the ingenue who created the role of the Esquimau girl in "The Top o' the World."

Fred (Concertina) Haydn, Eddie (Nut) Borden and Tommy (English) Haydn are still wearing sport shirts in what, if we may quote the Colonial programme further, is "an extremely entertaining interlude, brimful of action, class, smart songs and refined clowning."

One of the boys plays the piano while the other two contribute the typical silly-ass-Englishman type of comedy. For instance, one of them remarks: "I have a little Scotch in me."

And the other replied, "I noticed it when we came in."

Miss Moore, Melbourne.

MISS ISABELL D'ARMOND.
The Charming Comedienne Has Just Returned from Two Successful Seasons in Australia.

MISS SARAH PADDEN,

Appearing at the Royal This Week in "The Little Shepherd of Bargain Row."

THE NEW YEAR

THE MIRROR vaudeville department acknowledges the receipt of Christmas and New Year cards from many friends, among them being Irene Franklin and Burton Green, Isabell D'Armond, Edward S. Keller, Alf. T. Wilton, Sophie Tucker, Nan Halperin, Mr. and Mrs. Robert T. Haines, Grace La Rue, Misses Campbell, Dorothy Meuther, Belle Baker, Fletcher Norton and Maud Earl, Fenimore Cooper Towne, Ruth Roye, Cecilia Wright, Inness and Ryan, James Madison, Max and Gertrude Hoffman, Frank Evans, Mr. and Mrs. Harry Houdini, Bernhardt Neimeyer, Elizabeth Murray, George Whiting and Sadie Burt, and Homer B. Mason.

Here's to a prosperous New Year!

LONDON VARIETY NOTES

LONDON (*Special*).—Augustus Yorke and Robert Leonard, who have been doing Potash and Perlmutter over here, are now appearing in a comedy playlet, "In Lingerie," by James Horan.

A new war playlet, "The Guns of Victory," written by J. O. Francis, has just made its appearance. Mr. Francis is the author of "The Poacher" and "For France." The new sketch tells a story of the Napoleonic period, with the man of destiny as the central figure.

Alfred Lester is doing a new sketch, "Simpson's Stores," by Fred Rome. Mr. Lester plays the keeper of a chain of village stores who wins a limerick contest and becomes a near-poet.

Sarah Bernhardt was scheduled to open at the Coliseum on Monday, presenting "Les Cathedrales," a piece recently offered at the Sarah Bernhardt in Paris.

Jock McKay has gone to the front. He has joined his brother, who is in the foremost trenches in France with one of the Scotch regiments.

THE BROOKLYN BILLS

The Prospect had a holiday bill of twelve acts last week, headed by Vanderbilt and Moore in their pleasant singing and dancing act. Charles Olcott, with his pianologue, was a hit. Sarah Padden was well received in "The Little Shepherd of Bargain Row." Robbie Gordone went big with her artistic poses. Others on the bill were Bellecliair Brothers, Corbett, Shepard and Donovan, Arnant Brothers, Gautier's Toy Shop, Donohue and Stewart and Minnie Allen.

Phyllis Neilson-Terry topped the Orpheum bill, with Harry Green and company, and Kathleen Clifford in prominence.

Alexander Carr presented Edgar Allan Woolf's "An April Shower" at the Bushwick. Adelaide Herrmann was a feature of the programme.

The Grand Theater, Alberta, Calgary, Alberta, is again playing Orpheum vaudeville.

COMING HEADLINERS

WEEK OF JAN. 10—*Colonial*, Lady Sen Mei; *Alhambra*, "The Forest Fire"; *Royal*, Marie Nordstrom, "The Red Fox Trot;" *Orpheum*, Nazimova and company, Frank North and company; *Bushwick*, Cressy and Dayne, Belle Blanche, Henry Lewis, Marshall Montgomery; *Prospect*, Hoey and Lee, Ernest Evans and company.

THE WEEK OF JAN. 17—*Colonial*, Josie Heather, Marshall Montgomery; *Alhambra*, Cressy and Dayne, Belle Blanche; *Royal*, Lydia Barry; *Orpheum*, Lady Sen Mei; *Bushwick*, Dunbar's Southern Singers, "The Red Fox Trot;" *Prospect*, Charles Grapewin and company.

ELSIE JANIS RETURNS TO VARIETIES; VIOLET DALE'S HIT

Bonnie Glass Again in Vaudeville—Olga Seymour is Palace Discovery

By WALTER J. KINGSLEY.

ELSIE JANIS has come back to her kingdom—Vaudeville. At the Palace this week she is making records; her impressions of her favorites are altogether delightful; her glowing personality is positively bewitching. Why should she ever quit the two-a-day again? C. B. Dillingham should have a heart and release her for vaudeville for life. Does anyone understand these entertainers of genius? Not yet. What a problem they are to be sure! Elsie is variously billed as "America's Wonder Child"; as the "Cleverest Girl in the World," and as "The Princess Royal of Vaudeville." Are we too modest in our claims for her? Sometimes I wonder. If anyone has a new and magnificent phrase describing Miss Janis and what she means to variety do, please, send it along and be rewarded with tickets to see and hear her. Mother Janis is muchly on the job and most efficiently and abso-completely, too. Has the elder Janis ever missed a trick or failed to get the full value out of a hand? Not so that the eagle vision of any management doing business with her has ever been able to notice it. Truly she has been a golden tower of strength to Miss Elsie. Happy the stage child and stage miss with such a capble mother. Here's a happy New Year to them both!

Olga Seymour! one repeats that name with gusto; it has something of a downright British tang in its savorsome syllabies; it connotes charm. Olga Seymour is the youngest prima donna in the world. She made her American debut at the Palace Theater on Sunday last and made herself beloved of every man, woman and child in the big theater. Already she has offers from Shuberts, from Dillingham and from Arthur Hammerstein. Who is Olga Seymour whom the Palace had the good fortune to reveal to Broadway, you and everyone are asking? Well, she's what Ruggles of Red Gap termed a "lallapalooza lady." Her story is best told in the Palace Theater statement of her engagement issued on Sunday. It follows:

"Olga Seymour, of London, just seventeen years of age, a great beauty and the youngest prima donna on the international stage, will make her American debut at the Palace Theater this afternoon and evening in a programme of operatic and popular songs, including several ballads. Miss Seymour arrived in New York on Tuesday last with her vocal teacher, Madame Amy Sherwin, the celebrated concert singer and voice culturist, of London, who regards her as the star pupil of her teaching career. Madame Sherwin will remain in this country only long enough to launch Miss Seymour upon the road to the fame and fortune which she is certain awaits her. The girl prima donna landed in New York on her seventeenth birthday and sang in private at the Palace the day after. She was immediately booked to sing to-day as a special star attraction, the regular programme being changed about to make room for a new headliner. Miss Seymour's father is Captain Eustace Seymour, of the British Army. He is now at the front on the staff of General Townsend in the operations against Bagdad. Her two brothers are lieutenants serving 'somewhere in France.' Her mother has turned the family home near Chalfonte St. Giles into a nursing home for wounded soldiers, and is personally directing a staff of nurses. Miss Seymour will devote the major portion of her earnings in this country to the British Red Cross. Her voice is an exquisite high lyric soprano, with coloratura qualities. She is at seventeen a finished artist, and those who have heard her predict a brilliant career leading direct to the Metropolitan Opera House. Possessed of remarkable beauty and magnetism, together with her wonderful voice, little Miss Seymour evidently had all the good fairies hovering around her cradle with their best gifts. The Palace presents Olga Seymour as their find of 1916."

Well, well, well, James Gorman, the producer, has gone and done what he should have done years and years ago. He has organized his own company at 1531 Broadway and is ready to teach stage dancing, produce acts and shows, edit productions, and make himself and his clever staff generally useful to those who require expert help in production work. The Gormans won national fame in the minstrel world, and when the nigger singers were the favorite native amusement, they shone resplendent in that dusky world. James Gorman joined Cohan and Harris and put on the George Evans Honey Boy Minstrels and remained with the firm for years. Sam H. Harris was always sympathetic with Gorman's desire to go into business for himself, but George M. Cohan liked him too much to let him leave. "He's a regular guy; make him stick around here. I like his way of going along," said the actor-composer-dancer-author-capitalist-producer whenever Gorman tried to get out into the general field. Lately George has relented, however, and with the best wishes and hearty co-operation of Cohan and Harris, the James Gorman Producing Company is starting prosperously on what ought to be a corking good theatrical proposition. Gorman does know his business. He can do more with a stageful of amateurs than any man I know, and he can win the immediate respect and co-operation of the most obstinate professional. He's a handy man of the producing craft. All vaudeville is strong for him.

There was a girl who does imitations who set her heart upon playing the Palace Theater. She played hither and yon all over the land, but she never got a contract for the Palace—that ultimate goal of the clever performer. She was clever; she excelled in acting, singing, dancing, imitations, and comedy. She knew she was clever and she dreamed of the Palace. Last week on Monday morning, Belle Blanche reported too sick to play her engagement. It was late and a snappy single had to be found. The girl who cried for the Palace was called in. She was asked if she'd play. Would she? She would exchange her right eye for the chance. Would she be ready for the Monday matinee? She would if she had to kill a Chinaman. The girl couldn't believe that it was going to happen until her card went up and Director Daab batoned her music. She went out on the Palace stage the happiest girl in the world. What she did to that audience was a delight. She stopped the show; she made them cry for more; she left the stage with a gorgeous hit to her credit. She did it all with imitations. She proved that she could do rough stuff, tragedy, comedy, song, oratory, clowning, and as a smashing big finish the dancing of Paviowa. The next day she was called into the offices and handed a gilt-edged route and informed that she could count upon Palace booking for the rest of her career. The girl was Violet Dale, and take it from the critics, she made it harder for Janis this week, though Janis, of course, is more or less beyond competition.

Very daintily Bonnie Glass is dancing at the Colonial this week with her suave Italian partner, Signor Rodolfo, whom all the other dancing girls are trying to steal away. Miss Glass is easily the best of all the society dancers now before the public. She is lovely, divinely gowned, and dances with a sylph-like rhythm of flowing line that the worshippers at the shrine of the dancing goddess yclept, Tepsichore, are quite mad about. All is well with Bonnie Glass. Her Colonial engagement is bringing ever so many of the smart set to the theater. At Chez Fyscher's she is the queen of her world.

ELSIE JANIS FOR TWELVE WEEKS TOUR; MRS. MANSFIELD IN SKETCH

Irene Franklin's Plans—Isabell D'Armond to Produce for Vaudeville—Mlle. Dorziat for Varieties

Elsie Janis will play about twelve weeks in vaudeville. Miss Janis is being presented in vaudeville by Mr. E. F. Albee through special arrangement with Charles Dillingham. M. S. Bentham directs Miss Janis's tour.

Ruth St. Denis came very near opening in vaudeville on Monday at the Chicago Palace. She was booked in to fill the gap caused by the withdrawal of Adelaide and Hughes from the bill. Later Miss St. Denis's name disappeared from the bill.

Meanwhile, Miss St. Denis is playing an extra matinee engagement at the Candler Theater.

Melville Ellis isn't at the Colonial after all this week. He was booked in by M. S. Bentham to feature the programme, but, at the last moment, decided he wouldn't try vaudeville for the present.

Mrs. Richard Mansfield, widow of the famous actor, is to enter vaudeville under the direction of Alf. T. Wilton. Mrs. Mansfield will be remembered by theatergoers as Beatrice Cameron. She last appeared professionally in her late husband's production of George Bernard Shaw's "Arms and the Man."

Mrs. Mansfield will be seen in the varieties in a one-act play, "The Quality of Mercy," written by Grace Livingston Furniss.

Irene Franklin opened with "Within the Loop" at the Chicago Theater in Chicago last week. Meanwhile, George Hobart is finishing his dramatization of Maria Thompson Davies's novel? "The Melting of Mollie," in which Miss Franklin will next be seen. Contracts call for the completion of the manuscript by March 15.

Miss Franklin will try the piece out on the road in the Spring, aided by Mr. Green, of course, and Frederic McKay. The dramatization will have a few songs, the lyrics being by Miss Franklin and the "tunes" by Mr. Green. As Miss Franklin herself expresses it, there will be "a small cast—*but good*—and no chorus."

Isabell D'Armond is still divided between entering the varieties and accepting a musical comedy offer. Anyway, she will enter the field of vaudeville production. She already has several discoveries under contract. One young singer, named Flora Brown, was found in San Francisco and will shortly have an Eastern hearing.

Gabrielle Dorziat is likely to be seen shortly in vaudeville in a playlet, "The Way to Win," written by Edward Knoblauch. Her vaudeville season, if arranged, will be incidental to her season at the Theater Francais.

Mlle. Dorziat will be recalled as leading woman for William Faversham in "The Hawk." She was seen in "The Way to Win" at the London Coliseum last Summer.

Henry Lewis is now a vaudeville headliner. Last week he topped the Alhambra bill and this week he is the headliner at the Brooklyn Prospect.

Sarah Padden is playing the New York and Brooklyn United houses in her playlet, "The Little Shepherd of Bargain Row." Last week she played at the Prospect and this week she is at the Royal theater.

Maude Fealy is shortly to invade the varieties in a new playlet, "The Turn of the Tide," by Hugh Herbert, the actor and author of several sketches, among them being Clarence Oliver and Georgie Olp's "Discontented." Alf. T. Wilton is booking representative.

Miss Fealy is well known on the legitimate stage and the screen. She first won distinction as Eunice in "Quo Vadis" and appeared in support of Sir Henry Irving, E. S. Willard, Richard Mansfield, William Gillette, Nat Goodwin, Robert Hilliard, Holbrook Blinn, William Collier and others. Later she starred. Miss Fealy will have a supporting company of three and a special scenic production.

Ralph Riggs and Katharine Witchie, who have been appearing in "The Princess Pat" at the Cort all season, have received special permission to appear in vaudeville during the rule of the Victor Herbert operetta. They are features of the Palace bill this week.

Imogene Comer is returning to vaudeville after an absence of two years. She will offer a repertoire of songs under Alf. T. Wilton's direction.

Bonnie Glass returned to vaudeville at the Colonial theater this week. Miss Glass is again dancing with Rudolph who (whisper) is a marquis in the peerage of Italy. Anyway, Walter Kingsley says so. Mr. Kingsley also intimates that Miss Glass is the "poetess-laureate of the poetry of motion."

Roda Bernard, a sister of Barney Bernard, is to enter vaudeville, offering character songs. Alf. T. Wilton is arranging the tour.

Belle Baker is going strongly on her Middle Western tour. The *St. Louis Times* said of the comedienne:

"Genius, ability and a surfeit of personality are the chief requisites possessed by Belle Baker, singing comedienne at the Columbia this week, who contributes in no small measure to the success of an exceptionally pleasing bill of nine acts. But Belle Baker is about the most charming bit of versatility theatergoers have listened to in many a day."

The Cincinnati Inquirer compared Miss Baker to Nora Bayes. This pleased Miss Baker, because she says that she believes Miss Bayes to be a wonderful artiste.

Edward S. Keller has booked Dyer and Fay for the Orpheum Circuit, opening on Jan. 10 at Winnipeg. Booth and Leander are now under the Keller direction. Caits Brothers, lately returned from England, have been booked by the Keller offices and Marie and Irene, a new sister team, have been placed to open in Wilmington on Jan. 24, with the Royal Theater to immediately follow.

The *Missouri Breeze* published an unusually interesting Christmas issue, under the direction of E. E. Meredith. The number presented special articles on the dramatic and vaudeville stage, with talks on variety of the old days, vaudeville songs, acrobats and acrobatics, the animal impersonator, etc.

Mr. and Mrs. Norman Phillips, offering Marie and Frances Nordstrom's "Sweets to the Sweet," have been routed by Edward S. Keller over the Orpheum time. They open late in Jan.

Violet Dale succeeded Belle Blanche on the Palace bill last week. She has been routed to April.

Mlle. Marguerite and Frank Gill successfully opened as feature dancers on the New York Roof last week. They are presenting their mingling of Spanish and American dances.

VIOLET DALE

AMERICA'S MIMIC

B. F. KEITH'S PALACE THEATRE—Last Week
This Week, B. F. KEITH'S PROSPECT THEATRE

Personal Representative, M. S. BENTHAM

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADLER, Felix: Keith's, Prov.; Royal, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
ADONIS and Dog: Hipp., Cleveland; Keith's, Youngstown, 10-15; Temple, Detroit, 17-22.
AHEARN, Charles Co.: Orph., B'klyn; Colonial, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
ALDRICH, Mme.: Orph., Denver.
ALEXANDRIA, Gladys, Co.: Keith's, Louisville; Grand, Pittsburgh, 10-15.
ALEXANDER Brothers: Victoria, Charleston, 6-8; Orph., Charlotte, 10-12; Orph., Petersburg, 13-15; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
ALEXANDER Kids: Keith's, Phila.; Colonial, Erie, Pa., 10-15.
ALLMAN and Doty: Colonial, Norfolk; Lyric, Richmond, 6-8; Keith's, Balto., 10-15; Keith's, Phila., 17-22.
AMERICAN Dancers, Six: Temple, Rochester; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
AMETA: Orph., Chattanooga, 10-12; Grand, Knoxville, 13-15; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
AMOROS Sisters: Keith's, Dayton.
ANKER Trio: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
ANNAPOLIS Boys, Five: Orph., Salt Lake City, 9-15.
ANTRIM and Vale: Orph., B'klyn, 10-15.
ANTWERP Girls: Keith's, Cinti.; Maj., Chicago, 9-15.
ARNAUT Brothers: Bushwick, B'klyn; Keith's, Wash., 17-22.
ARTOIS Brothers: Colonial, Norfolk, 6-8.
ASTAIRE, Fred and Adelle: Orph., B'klyn; Royal, N.Y.C., 10-15.
AURORA of Light: Orph., Milwaukee.
AYER, Donald, Mme.: Orph., Los Angeles, 9-15.
BACHELOR Dinner: Orph., Seattle; Orph., Portland, Ore., 9-15.
BAKER Belle: Orph., Milwaukee; Palace, Chgo., 9-15; Empress, Grand Rapids, 17-22.
BALKANS, Musical: Orph., Knoxville, 6-8; Orph., Nashville, 10-12; Lyric, Birmingham, 13-15.
BALL, Ernest R.: Temple, Detroit; Temple, Rochester, 10-15.
BALL, Ray Elinore: Grand, Pittsburgh; Keith's, Cinti., 10-15; Keith's, Indianapolis, 17-22.
BALLET Divertisement: Orph., Los Angeles.
BANKOFF and Girlie: Keith's, Youngstown; Maj., Milwaukee, 9-15; Forsythe, Atlanta, 17-22.
BARAT, Arthur: Orph., Salt Lake City, 9-15.
BARNES, Stuart: Orph., Fresno, 6-8; Orph., Los Angeles, 9-15.
BARRY and Wolford: Keith's, Prov., 17-22.
BARRY, Mr. and Mrs. Jimmie: Hipp., Cleveland; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
BARTON, Sam: Orph., Omaha, 9-15.
BAYES, Nora: Keith's, Balto; Keith's, Columbus, 10-15.
BELL Ringers: Orph., Portland, Ore.
BERESFORD, Harry, Co.: Orph., Kansas City; Orph., Omaha, 9-15.
BERGEN, Alfred: Keith's, Louisville; Forsythe, Atlanta, 10-15; Keith's, Balto., 17-22.
BERGERE, Valerie Co.: Hipp., Cleveland; Keith's, Cinti., 10-15; Keith's, Youngstown, 17-22.
BERNARD and Phillips: Maj., Chgo., 9-15; Temple, Detroit, 17-22.
BERNARD and Scarth: Shea's, Buffalo; Shea's, Toronto, 10-15; Keith's, Boston, 17-22.
BEYER, Ben, Co.: Orph., Denver; Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.
BIG City Four: Orph., Nashville, 10-12; Lyric, Birmingham, 13-15; Forsythe, Atlanta, 17-22.
BISHOP, Marie: Orph., Seattle; Orph., Portland, Ore., 9-15.
BISON City Four: Orph., Lincoln, 6-8; Orph., Omaha, 9-15.
BISSETT and Scott: Orph., Nashville, 6-8; Forsythe, Atlanta, 17-22.
BOUNCERS, Billy, Circus: Grand, Calgary, Can.; Orph., Seattle, 9-15.
BOWERS, Fred V., Co.: Keith's, Prov., 10-15; Keith's, Phila., 17-22.
BOWERS, Walters and Crooker: Keith's, Boston.
BOWMAN Brothers: Orph., Winnipeg, 9-15.
BREEN Family: Prospect, B'klyn, 10-15.
BRETON, Ted and Corinne: Orph., Chattanooga, 6-8; Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
BRIDE Shop: Keith's, Wash.; Keith's, Toledo, 17-22.
BRIGHTON'S: Shea's, Toronto.
BROCKBANK, Harrison: Bushwick, B'klyn.
BRONSON and Baldwin: Orph., Denver; Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.
BRONTE and Aldwell: Keith's, Dayton; Colonial, Erie, Pa., 10-15.
BROOKS and Bowen: Palace, Chgo., 9-15.
BROWER, Walter: Dominion, Ottawa, 17-22.
BROWN and Spencer: Lyric, Birmingham, 10-12; Orph., Nashville, 13-15; Forsythe, Atlanta, 17-22.
BROWNING, Bessie: Orph., New Orleans.
BRUCH, Fritz and Lucy: Prospect, B'klyn, 10-15; Royal, N.Y.C., 17-22.
BURKHARDT, Maurice: Keith's, Columbus; Keith's, Wash., 10-15; Colonial, N.Y.C., 17-22.
BURLEY and Burley: Orph., Portland, Ore.
BURNHAM and Irwin: Keith's, Columbus, 10-15.
CAMPBELL, Craig: Empress, Grand Rapids, 10-15; Keith's, Toledo, 17-22.
CAMPBELL, Misses: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Cinti., 17-22.
CANSINOS: Orph., Los Angeles.
CARR, Alexander, Co.: Keith's, Wash.; Keith's, Balto., 10-15; Forsythe, Atlanta, 17-22.
CARR, Eddie, Co.: Shea's, Toronto; Temple, Hamilton, 10-15; Dominion, Ottawa, 17-22.
CARTER, Mrs. Leslie: Orph., New Orleans; Keith's, Cinti., 17-22.
CARTMELL and Harris: Orph., B'klyn, 17-22.
CASEY, Kenneth: Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
CHILDS, Jeanette: Orph., Nashville, 6-8; Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
CHIP and Marble: Keith's, Columbus; Keith's, Cinti., 10-15; Keith's, Louisville, 17-22.
CHYO: Orph., Winnipeg, 9-15.
CLAUDIUS and Scarlet: Orph., Salt Lake City; Orph., Denver, 9-15.
CLAYTON and Lenny: Roanoke, Roanoke, Va., 17-19; Orph., Winston-Salem, N. C., 20-22.
CLIFF, Genevieve: Orph., Lincoln, 6-8; Orph., Omaha, 9-15.
CLIFTON and Fowler: Alhambra, N.Y.C.
CLIPPER Comedy Four: Roanoke, Roanoke, Va., 6-8; Orph., Knoxville, 10-12; Orph., Chattanooga, 13-15; Lyric, Birmingham, 17-19; Orph., Nashville, 20-22.
CLOWN Seal: Keith's, Balto.; Garrick, Wilmington, Del., 10-15; Davis, Pittsburgh, 17-22.
COATES, Lulu, Co.: Keith's, Youngstown, 17-22.
COLONIAL Minstrel Maids: Victoria, Charleston; Forsythe, Atlanta, 17-22.
COMFORT and King: Orph., 'Frisco, 9-15.
CONNOLLY and Wenrich: Temple, Rochester.
CRUMIT, Frank: Orph., Portland, Ore.
CURTIS, Julia: Alhambra, N.Y.C., 10-15.
CUTLER Albert: Lyric, Birmingham, 6-8; Colonial, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
CUTLER, Harry: Victoria, Charleston, 10-12; Orph., Savannah, 13-15.
CYCLING Brunettes: Dominion, Ottawa; Lyric, Hamilton, Can., 10-15; Hipp., Cleveland, 17-12.
DAILEY, Robert L., Co.: Orph., Denver; Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.
DAINTY English Trio: Keith's, Youngstown, 10-15; Keith's, Columbus, 17-22.
DALE, Violet: Prospect, B'klyn.
DAMERAL, George, Co.: Orph., Memphis, 9-15.
DAMOND, Eugene: Orph., Milwaukee.
DANIELS and Conrad: Maj., Chgo.; Maj., Milwaukee, 9-15.
DANIELS, Joe: Forsythe, Atlanta; Orph., Nashville, 17-19; Lyric, Birmingham, 20-22.
DANSE, Divertissements: Palace, N.Y.C.
DANUBE Four: Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
DAVIES, Reine: Orph., Salt Lake City, 9-15.
DEBUTANTE'S: Roanoke, Roanoke, Va., 10-12.
DELTON, Mareena and Delton: Keith's, Dayton, 10-15.
DOCKSTADER, Lew: Alhambra, N.Y.C.
DOLL, Alice Lyndon, Co.: Orph., Minneapolis; Maj., Chgo., 10-15.
DONG Fong Gui and Haw: Orph., Minneapolis, 9-15.
DOOLEY and Sales: Keith's, Toledo; Keith's, Youngstown, 10-15; Colonial, Erie, Pa., 17-22.
DUFOR Brothers: Bushwick, B'klyn.
DUGAN and Raymond: Shea's, Toronto; Keith's, Toledo, 10-15.
DUTTON'S: Orph., 'Frisco, 9-15.
DYER, Faye and Girlie: Orph., Montreal.
DYER, Hubert, Co.: Keith's, Cinti., 10-15.
EAST, George, Co.: Prospect, B'klyn; Hipp., Cleveland, 17-22.
EGAN, Thomas: Orph., Memphis; Orph., New Orleans, 9-15.
EIS, Alice and Bert French: Colonial, N.Y.C.
ELINORE and Williams: Palace, Chgo.; Columbia, St. Louis, 9-15.
ELLISON, Glen: Orph., Denver; Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.

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ROBERT DeCAMP LELAND

PLAYLETS OF DISTINCTION

Communications Care THE MIRROR.

ANNUAL NUMBER

The Dramatic Mirror

See Page 9.

ELLIS, Melville: Orph., B'klyn; Alhambra, N.Y.C., 10-15.
EMERSON and Baldwin: Prospect, B'klyn, 10-15.
EMMETT'S Sensation: Orph., B'klyn, 10-15.
EVANS, Charles, Co.: Orph., Memphis; Orph., New Orleans, 9-15.
EVANS, Ernest, Co.: Orph., B'klyn; Prospect, B'klyn, 10-15.
EVEREST'S Monkeys: Keith's, Wash.; Keith's, Youngstown, 17-22.
FAGG and White: Orph., Chattanooga, 10-12; Grand, Knoxville, 13-15; Victoria, Charleston, 17-19.
FARBER Girls: Orph., B'klyn; Bushwick, B'klyn, 10-15.
FARRELL, Marguerite: Hipp., Cleveland; Empress, Grand Rapids, 10-15; Keith's, Toledo, 17-22.
FARRELL and Farrell: Bijou, Savannah, 10-12; Orph., Jacksonville, 13-15.
FASHION Shop: Colonial, Erie, Pa.; Forsythe, Atlanta, 10-15.
FASHION Show: Keith's, Louisville.
FASHION Show (Western): Orph., St. Paul; Orph., Minneapolis, 9-15; Empress, Grand Rapids, 17-22.
FATIMA: Orph., 'Frisco.
FAYE, Elsie, Co.: Columbia, St. Louis.
FERN, Harry, Co.: Orph., 'Frisco; Orph., Sacramento, 10-12; Orph., Fresno, 13-15.
FISHER, Grace, Co.: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Cinti., 17-22.
FITZGIBBON, Bert: Columbia, St. Louis; Orph., Memphis, 9-15.
FITZGIBBONS, Marie: Keith's, Prov.
FLANAGAN and Edwards: Palace, N.Y.C.
FLEMINGS: Orph., Memphis; Orph., New Orleans, 9-15.
FLOODS, Three: Orph., Montreal; Dominion, Ottawa, 10-15; Shea's, Buffalo, 17-22.
FLYNN'S, Josie, Minstrels: Lyric, Richmond, 6-8.
FOGARTY, Frank: Grand, Calgary, Can.; Orph., Seattle, 9-15.
FONTAINE and Pitcher: Orph., Minneapolis.
FOREST Fire: Bushwick, B'klyn; Alhambra, N.Y.C., 10-15; Keith's, Phila., 17-22.
FOUR Mendelssohn: Victoria, Charleston, 13-15.
FOY, Eddie, and Family: Orph., Los Angeles, 9-15.
FRANCIS, Addine: Empress, Grand Rapids, 17-22.
FRANCIS, Emma, Co.: Royal, N.Y.C., 10-15.
FRANCIS, Mae, Co.: Orph., Portland, Ore.
FREEMAN and Dunham: Orph., Fresno, 6-8; Orph., Los Angeles, 9-15.
FULANO, Don: Temple, Rochester.
GABBY, Frank: Orph., Knoxville, 6-8; Lyric, Birmingham, 10-12; Nashville, 13-15.
GARDNER Trio: Maj., Chgo.
GARONETTI Brothers: Orph., New Orleans.
GALLAGHER and Martin: Colonial, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
GALLETT'S Monkeys: Orph., Omaha; Columbia, St. Louis, 9-15.
GERRARD and Clark: Orph., St. Paul; Orph., Minneapolis, 9-15.
GILBERT and Sullivan Revue: Hipp., Cleveland.
GILFOIL, Harry: Colonial, N.Y.C.
GILLINGWATER, Claude, Co.: Orph., Salt Lake City; Orph., Denver, 9-15.
GIRARD, Harry, Co.: Keith's, Phila., 10-15.
GLASS, Bonnie: Colonial, N.Y.C.
GLEASONS: Prospect, B'klyn.
GLIDERS: Palace, Chgo., 9-15.
GLOSE, Augusta: Shea's, Buffalo; Keith's, Dayton, 10-15; Davis, Pittsburgh, 17-22.
GOLDEN, Claude: Temple, Detroit, 17-22.
GOODWIN, Nat. C.: Orph., B'klyn; Keith's, Wash., 10-15.
GORDON, John R.: Grand, Calgary, Can.; Orph., Seattle, 9-15.
GORDON, Paul: Prospect, B'klyn; Colonial, N.Y.C., 10-15.
GORDONE, Robbie: Bushwick, B'klyn; Colonial, N.Y.C., 10-15; Alhambra, N.Y.C., 17-22.
GRAPEWIN, Charles: Keith's, Boston; Keith's, Prov., 10-15; Prospect, B'klyn, 17-22.
GREEN, Harry, Co.: Alhambra, N.Y.C.
GRUBER'S Animals: Davis, Pittsburgh; Keith's, Youngstown, 10-15; Shea's, Buffalo, 17-22.
HAGER and Goodwin: Orph., Knoxville, 6-8; Victoria, Charleston, 10-12; Orph., Savannah, 13-15.
HANLON, Bert: Forsythe, Atlanta; Orph., Chattanooga, 10-12; Orph., Knoxville, 13-15.
HARRIS and Menlon: Colonial, Norfolk, 6-8.
HAWKINS, Lew: Orph., Salt Lake City, 9-15; Orph., B'klyn, 17-22.
HAYDN, Borden and Haydn: Keith's, Boston; Bushwick, B'klyn, 10-15.
HEATHER, Josie, Co.: Royal, N.Y.C.; Keith's, Balto., 10-15; Colonial, N.Y.C., 17-22.
HENNING, John and Winnie: Orph., New Orleans; Keith's, Dayton, 17-22.
HERAS and Preston: Temple, Rochester; Orph., Montreal, 10-15; Dominion, Ottawa, 17-22.
HERFORD, Beatrice: Keith's, Phila.; Keith's, Wash., 10-15; Keith's, Wash., 17-22.
HERMAN, Adelaide: Colonial, N.Y.C.
HERMAN, Al.: Orph., New Orleans.
HIGHEST Bidder: Royal, N.Y.C.; Keith's, Phila., 17-22.
HINES, Harry: Orph., New Orleans.
HODGES, Musical Five: Grand, Knoxville, 10-12; Orph., Chattanooga, 13-15; Forsythe, Atlanta, 17-22.
HOEY and Lee: Colonial, N.Y.C.; Prospect, B'klyn, 10-15.
HOLLAND Romance: Shea's, Toronto; Hipp., Cleveland, 10-15; Orph., Milwaukee, 17-22.
HOLMES and Buchanan: Keith's, Balto.; Keith's, Wash., 10-15; Bushwick, B'klyn, 17-22.
HOOPER and Cook: Columbia, St. Louis; Orph., Memphis, 9-15.
HORLICK Troupe: Temple, Detroit.
HOUDINI: Orph., Lincoln, 6-8.
HOULIHAN, Fred: Prospect, B'klyn.
HOUSTON, Arthur, Co.: Colonial, Norfolk, 6-8.
HOWARD and Fields: Orph., HOWARD, Charles, Co.: Hipp., Cleveland; Grand, Pittsburgh, 10-15.
HOWARD, Great: Orph., Montreal; Dominion, Ottawa, 10-15.
HOWARD, Joseph and Clarke: Orph., Winnipeg, 9-15.
HOWARD, Kibbie and Herbert: Keith's, Louisville; Keith's, Indianapolis, 10-15; Keith's, Wash., 17-22.
HOWARD'S Ponies: Shea's, Toronto; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
HOWELL, George, Co.: Orph., B'klyn; Royal, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
HUNTING, L. and M.: Prospect, B'klyn, 17-22.
HURST, Brandon, Co.: Orph., Winnipeg; Grand, Calgary, 9-15.
HUSSEY and Boyle: Keith's, Columbus.
IMHOFF, Conn and Coreene: Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
IMPERIAL Jiu Jitsu Troupe: Temple, Rochester, 10-15.
INTERNATIONAL Girls: Temple, Detroit; Keith's, Columbus, 10-15.
JACKSON, Leo and Mae: Orph., Fresno, 6-8.
JANIS, Elsie: Palace, N.Y.C.; Nashville, 17-19; Lyric, Birmingham, 20-22.
JANSLEY'S: Orph., B'klyn; Prospect, B'klyn, 17-22.
JEWEL'S Miniature Revue: Keith's, Phila, 17-22.
KAJIYAMA: Orph., Milwaukee; Keith's, Toledo, 10-15; Hipp., Cleveland, 17-22.
KARTELLI: Empress, Grand Rapids, 10-15; Keith's, Toledo, 17-22.
KAUFMAN Brothers: Colonial, N.Y.C., 17-22.
KELLY, Walter C.: Orph., Minneapolis; Palace, Chgo., 9-15.
KEIT and De Mont: Orph., B'klyn, 10-15; Keith's, Phila., 17-22.
KE KOS, Joseph Troupe: Temple, Rochester.
KELLOGG, Charles: Keith's, Dayton, 10-15.
KELSO, Mr. and Mrs.: Orph., Minneapolis; Orph., Kansas City, 9-15.
KERR and Weston: Orph., Montreal, 10-15; Shea's, Buffalo, 17-22.
KERVILLE Family: Colonial, Norfolk, 6-8; Orph., Jacksonville, 10-12; Bijou, Savannah, 13-15; Orph., Jacksonville, 17-19.
KETCHUM and Cheatum: Keith's, Dayton; Maj., Chgo., 9-15.
KING, Mazie, Co.: Orph., Denver; Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.
KINGSBURY, Lillian, Co.: Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.
KIRBY and Rohm: Keith's, Balto.
KRAMER and Paterson: Keith's, Balto.
KRAMER and Morton: Shea's, Toronto; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
LACKAYE, Wilton, Co.: Hipp., Cleveland, 10-15.
LADY Alice's Pets: Hipp., Cleveland, 10-15.
LADY Sen Mei: Keith's, Boston; Colonial, N.Y.C.; 10-15; Orph., B'klyn, 17-22.
LAMBERTI: Orph., St. Paul; Orph., Winnipeg, 9-15.
LAMONT'S Cowboys: Orph., 'Frisco, 9-15.
LANGDON, Harry, Co.: Orph., St. Paul; Orph., Minneapolis, 9-15.
LANGTRY Lily, Co.: Shea's, Toronto; Orph., Montreal, 10-15; Keith's, Prov., 17-22.
LA ROCCA, Roxy: Keith's, Prov., 10-15.
LA VARR, Paul, Co.: Alhambra, N.Y.C., 10-15.
LA VINE, Cimeron Trio: Victoria, Charleston, 10-12; Grand, Knoxville, 17-19; Orph., Chattanooga, 20-22.
LA VINE, Edward: Orph., Salt Lake City, 9-15.
LA VIVA, Orph., Savannah, 10-12; Victoria, Charleston, 13-15.
LEACH, Wallen, Trio: Colonial, Erie, Pa.
LE GROHS: Forsythe, Atlanta, 3-8; Orph., Nashville, 10-12; Orph., Chattanooga, 17-19; Grand, Knoxville, 20-22.
LE HOEN and Dupreece: Orph., 'Frisco; Orph., Oakland, 9-15.
LEIGHTONS, Three: Orph., Los Angeles.
LEIPZIG: Keith's, Balto.; Keith's, Phila., 10-15.
LEITZEL, Miss: Orph., Seattle; Orph., Portland, Ore., 9-15.
LEON Sisters Co.: Orph., Salt Lake City, 9-15.
LEONARD and Dempsey: Orph., Knoxville, 6-8; Orph., Savannah, 10-12; Victoria, Charleston, 13-15; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
LEONARD, Eddie, Co.: Keith's, Indianapolis; Keith's, Louisville, 10-15; Hipp., Cleveland, 17-22.
LEROY, Talma and Bosco: Maj., Chicago.
LEWIS, Henry: Prospect, B'klyn; Bushwick, B'klyn, 10-15; Keith's, Boston, 17-22.
LEWIS, Sid: Keith's, Youngstown.
LIGHTNER and Alexander: Orph., St. Louis; Maj., Milwaukee, 9-15.
LITTLE Shepherd Of Bargain Row: Royal, N.Y.C.
LITTLE Stranger: Orph., Jacksonville; Orph., Roanoke, 13-15.
LOCKHART and Leddy: Lyric, Richmond, 6-8; Orph., Winston-Salem, N. C., 10-12; Roanoke, Roanoke, Va., 13-15.
LONG, Gertrude: Keith's, Balto., 17-22.
LOWE, Isabelle, Co.: Keith's, Wash., 17-22.
LOYAL'S Dogs: Royal, N.Y.C., 10-15.
LUBOWSKA: Orph., Montreal; Temple, Detroit, 10-15; Grand, Pittsburgh, 17-22.
LUNETTE Sisters: Keith's, Balto.; Keith's, Phila., 10-15.
LYONS and Yosco: Orph., Memphis, 9-15.
MacFARLANE, George: Palace, Chgo.; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
MACKS, Aerial: Royal, N.Y.C., 10-15.
MACK and Vincent: Orph., Lincoln, 6-8; Orph., Omaha, 9-15.
MACK, Charles Co.: Bushwick, B'klyn, 10-15.
MACK, Wm. B. Co.: Colonial, N.Y.C.
MARS, Dancing: Royal, N.Y.C.
MARTINETTI and Sylvester: Keith's, Toledo; Keith's, Columbus, 10-15.
MARYLAND Singers: Keith's, Columbus; Temple, Detroit, 17-22.
MASON, Harry Lester: Orph., Nashville, 10-12; Lyric, Birmingham, 13-15; Forsythe, Atlanta, 17-22.
MASON, Keeler, Co.: Orph., Milwaukee; Palace, Chgo., 9-15.
MAYO and Tally: Orph., Oakland, 9-15.
McCONNELL and Simpson: Bushwick, B'klyn; Orph., Montreal, 17-22.
McCORMACK and Wallace: Orph., Minneapolis, 9-15.
McDERMOTT, Billy: Orph., Winnipeg; Grand, Calgary, 9-15.
McKAY and Ardine: Colonial, Erie, Pa.; Keith's, Dayton, 10-15; Davis, Pittsburgh, 17-22.
McRAE and Clerx: Temple, Detroit; Temple, Rochester, 10-15.
McWATTERS and Tyson: Orph., Salt Lake City, 9-15.
MELVILLE, Mary; Keith's, Toledo; Keith's, Youngstown, 10-15; Keith's, Columbus, 17-22.
MEMORIES: Orph., St. Paul; Orph., Winnipeg, 9-15.
MENDELSSOHN Four: Orph., Savannah, 6-8; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
MERCEDES: Keith's, Indianapolis; Keith's, Louisville, 10-15.
MERRILL and Otto: Keith's, Prov.; Keith's, Boston, 10-15.
METROPOLITAN Dancers: Orph., Seattle; Orph., Portland, Ore., 9-15.
MEYAKOS Four: Keith's, Boston, 17-22.
MIDNIGHT Rollickers: Garick, Wilmington, Del.
MIGNON: Keith's, Wash.; Keith's, Balto., 10-15; Keith's, Phila., 17-22.
MILES, Homer, Co.: Keith's, Prov.
MILLERSHIP, Florrie: Orph., Los Angeles, 9-15.
MILO: Bushwick, B'klyn; Prospect, B'klyn, 10-15; Keith's, Prov., 17-22.
MILTON and De Long Sisters: Maj., Chgo.
MOON and Morris: Temple, Detroit, 17-22.
MOORE and Haager: Orph., 'Frisco, 9-15.
MOORE, Gardner and Rose: Keith's, Balto., 17-22.
MOORE, O'Brien and Cormack: Orph., St. Paul, 9-15.
MORALIS and Van Ness: Lyric, Birmingham, 10-12; Orph., Nashville, 13-15.
MORAN and Wiser: Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
MORGAN Dancers: Empress, Grand Rapids, 10-15.
MORI Brothers, Three: Shea's, Buffalo; Shea's, Toronto, 10-15.
MORIN Sisters: Orph., Birmingham, 6-8.
MORRIS and Sherwood: Victoria, Charleston, 10-12; Orph., Savannah, 13-15.
MORRIS, William, Co.; Forsythe, Atlanta; Keith's, Wash., 10-15; Keith's, Balto., 17-22.
MORTON and Glass: Shea's, Toronto; Keith's, Boston, 17-22.
MORTON and Moore: Keith's, Wash.; Orph., B'klyn, 10-15; Alhambra, N.Y.C., 17-22.
MULLANE, Frank: Royal, N.Y.C.
MULLEN and Coogan: Keith's, Balto.; Grand, Pittsburgh, 10-15; Keith's, Youngstown, 17-22.

GRACE DE MAR

Orpheum Circuit

Direction HARRY WEBER

NAMBA Brothers: Keith's, Louisville, 10-15; Colonial, Erie, Pa., 17-22.
NANON'S Birds: Colonial, Erie, Pa., 10-15.
NATALIE and Ferrari: Keith's, Balto., 10-15.
NATALIE Sisters: Orph., Winnipeg.
NAZIMOVA: Orph., B'klyn, 10-15; Keith's, Boston, 17-22.
NESBIT, Evelyn: Orph., Portland.
NORDSTROM, Frances: Lyric, Richmond, 6-8; Keith's, Wash., 10-15.
NORDSTROM, Marie: Bushwick, B'klyn; Royal, N.Y.C., 10-15.
NORTON, Ruby and Sammy Lee: Royal, N.Y.C.; Prospect, B'klyn, 10-15; Alhambra, N.Y.C., 17-22.
NOSSES, Musical Six: Forsythe, Atlanta.
NUGENT, J. C., Co.: Maj., Chgo; Columbia, St. Louis, 9-15.
ODIVA: Empress, Grand Rapids; Hipp., Cleveland, 13-15; Keith's, Columbus, 17-22.
ODONE: Dominion, Ottawa; Lyric, Hamilton, Can., 10-15; Orph., London, 17-22.
OLCOTT, Charles: Keith's, Wash.; Orph., B'klyn, 10-15; Shea's, Buffalo, 17-22.
OLD Homestead Eight: Forsythe, Atlanta; Orph., Savannah, 10-12; Victoria, Charleston, 17-22.
OLGA: Orph., Denver; Orph., Colorado Springs, 10-11; Orph., Lincoln, 13-15.
ONRI, Jack: Victoria, Charleston, 20-22.
ORANGE Pickers: Maj., Chgo.; Keith's, Youngstown, 17-22.
ORHMAN, Chilson, Mme.: Orph., St. Paul, 9-15.
ORTH and Dooley: Shea's, Buffalo; Shea's, Toronto, 10-15.
OVERMAN, Lynne, Co.: Royal, N.Y.C.
OXFORD Trio: Prospect, B'klyn; Keith's, Balto, 10-15.
PAKA, Toots, Co.: Maj., Chgo., 9-15.
PALMER, Gaston: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
PARILLO and Fabrito: Keith's, Boston, 10-15.
PARRY, Charlotte, Co.: Keith's, Dayton; Keith's, Columbus, 10-15; Keith's, Indianapolis, 17-22.
PAUL, La Van and Dobbs: Orph., St. Paul, 10-15.
PEDERSON Brothers: Prospect, B'klyn.
PEKIN Mysteries: Orph., St. Louis; Orph., Memphis, 9-15.
PEREIRA, Sextette: Keith's, Wash., 10-15; Keith's, Balto., 17-22.
PIERLO and Schofield: Shea's, Buffalo; Shea's, Toronto, 10-15.
PIFFFAX and Panlo: Orph., Kansas City.
PORTER and Sullivan: Keith's, Wash.
POWELL, Catherine: Orph., New Orleans.
PRIMROSE Four: Orph., Kansas City; Columbia, St. Louis, 9-15.
QUIGLEY and Fitzgerald: Empress, Grand Rapids, 10-15.
QUIROGA: Keith's, Phila.; Keith's, Balto., 10-15; Keith's, Prov., 17-22.
RADIUM Spectre: Orph., Minneapolis, 9-15.
RANDALL, George, Co.: Garrick, Wilmington, Del., 10-15.
RANDEGGER, G. Aldo: Keith's, Boston, 17-22.
RAYNO'S Dogs: Bushwick, B'klyn, 10-15.
RESINER and Gores: Orph., Salt Lake City.
REX'S Comedy Circus: Columbia, St. Louis; Orph., Memphis, 9-15.
REYNOLDS and Donegan: Orph., Oakland; Orph., 'Frisco, 9-15.
RHODES, Emma, Co.: Forsythe, Atlanta; 10-15; Orph., Nashville, 17-19; Lyric, Birmingham, 20-22.
RODNEY and Bent: Orph., Omaha; Palace, Chgo., 9-15.
ROSE, Julian: Keith's, Indianapolis, 10-15; Keith's, Cinti., 17-22.
ROSHANARA: Orph., Oakland; Orph., Sacramento, 10-12; Orph., Fresno, 13-15.
ROVER, Al., and Sister: Keith's, Indianapolis; Keith's, Louisville, 10-15.
ROYE, Ruth: Shea's, Toronto, 10-15.
RUSSELL, Lillian: Orph., 'Frisco; Orph., Oakland, 9-15.
RYAN and Lee: Orph., 'Frisco, 9-15.
RYAN and Tierney: Hipp., Cleveland; Keith's, Cinti., 10-15.
SABINA Vera, Co.: Keith's, Louisville; Grand, Pittsburgh, 10-15; Keith's, Dayton, 17-22.
SAMOYA: Alhambra, N.Y.C., 10-15; Orph., B'klyn, 17-22.
SAMUELS, Ray: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
SANTLEY and Norton: Colonial, N.Y.C.; Keith's, Boston, 10-15; Alhambra, N.Y.C., 17-22.
SCOTCH Lads and Lassies: Bushwick, B'klyn; Alhambra, N.Y.C., 10-15.
SCOTT and Keane: Keith's, Balto; Keith's, Phila., 10-15; Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
SHARP and Turke: Orph., Omaha; Orph., Minneapolis, 9-15.
SHARROCKS: Hipp., Cleveland, 17-22.
SHERMAN and Uttry: Empress, Grand Rapids, 10-15.
SHERMAN, Van and Hyman: Orph., Salt Lake City; Orph., Denver, 9-15.
SHOEMAKER, Dorothy, Co.: Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
SHONE, Hermine: Keith's, Youngstown; Keith's, Toledo, 10-15; Hipp., Cleveland, 17-22.
SIMAR Arabs: Alhambra, N.Y.C.
SIMON, Louis, Co.: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
SIMMS, Willard, Co.: Prospect, B'klyn; Keith's, Wash., 17-22.
SINGER and Elsgier Twins: Orph., Oakland, 9-15.
SIMPSON and Dean: Lyceum, Canton.
SMALLEY, Ralph: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
SMITH and Austin: Orph., Winnipeg; Grand, Calgary, 9-15.
SOLAR, Willie: Orph., Memphis; Orph., New Orleans, 9-15.
SONG Revue: Davis, Pittsburgh, 10-15; Keith's, Indianapolis, 17-22.
SPELLMANS: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15; Victoria, Charleston, 20-22.
STAINE'S Circus: Orph., Sacramento, 10-12; Orph., Fresno, 13-15.
STAMM, Orville: Forsythe, Atlanta; Orph., Savannah, 13-15; Victoria, Charleston, 17-19.
STANLEY, Stan, Trio: Davis, Pittsburgh; Keith's, Dayton, 10-15.
STATUES, Five: Keith's, Prov.; Keith's, Boston, 10-15; Orph., B'klyn, 17-22.
STEDMAN, Al., and Fannie: Orph., Jacksonville, 6-8; Forsythe, Atlanta, 10-15; Lyric, Birmingham, 17-19; Orph., Nashville, 20-22.
STEINDELL Brothers, Three: Palace, N.Y.C.
STERLINGS: Prospect, B'klyn, 10-15.
STEVENS, Edwin, Co.: Keith's, Balto., 17-22.
STEWART and Donohue: Keith's, Phila.; Keith's, Columbus, 10-15; Keith's, Toledo, 17-22.
SULLIVAN and Pasquelina: Orph., Savannah, 6-8; Roanoke, Roanoke, Va., 10-12.
SULLMAN: Keith's, Youngstown; Keith's, Toledo, 10-15.
TANGUAY, Eva: Davis, Pittsburgh; Hipp., Cleveland, 17-22.
TAYLOR, Eva, Co.: Orph., 'Frisco, 9-15.
THURBER and Madison: Orph., Oakland.
TINY May's Circus: Roanoke, Roanoke, Va., 6-8; Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
TOGAN and Geneva: Keith's, Boston, 10-15.
TOM BOYS, Two: Palace, N.Y.C.
TOMPKINS, Susan: Orph., Montreal, 10-15.
TURPINS: Lyric, Richmond, 6-8; Bijou, Savannah, 10-12; Victoria, Charleston, 20-22.
TUSCANO Bros.: Orph., Seattle; Orph., Portland, Ore., 9-15.
VADIE, Mlle. and Girls: Keith's, Boston; Keith's, Prov., 10-15.
VALLECITA'S Leopards: Temple, Hamilton; Keith's, Toledo, 10-15; Keith's, Columbus, 17-22.
VAN, Billy B., Co.: Temple, Rochester.
VAN and Bell: Grand, Calgary, Can.; Orph., Seattle, 9-15.
VAN and Schenck: Keith's, Prov.; Orph., Montreal, 10-15; Dominion, Ottawa, 17-22.
VAN CLEVE and Pete: Keith's, Columbus; Keith's, Cinti., 10-15; Keith's, Dayton, 17-22.
VAN HOVEN, Frank: Alhambra, London, England, Nov. 8-Jan. 24.
VASCO: Keith's, Cleveland; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
WALKER and Walker: Grand, Knoxville, 10-12; Orph., Chattanooga, 13-15; Lyric, Birmingham, 17-19; Orph., Nashville, 20-22.
WARD and Faye: Empress, Grand Rapids; Keith's, Toledo, 10-15.
WARDELL, Harry: Lyric, Birmingham, 6-8; Orph., Savannah, 10-12; Victoria, Charleston, 13-15; Orph., Winston-Salem, 17-19; Roanoke, Roanoke, Va., 20-22.
WATER Lillies Six: Lyric, Birmingham, 17-22.
WATSON Sisters: Shea's, Toronto; Hipp., Cleveland, 10-15; Orph., Montreal, 17-22.
WEBB and Molyneaux: Keith's, Prov.
WEBER and Fields: Orph., St. Louis; Maj., Milwaukee, 9-15.
WEEKS, Marion: Forsythe, Atlanta; Lyric, Birmingham, 10-12; Orph., Nashville, 13-15; Hipp., Cleveland, 17-22.
WERNER Amoros Troupe: Colonial, N.Y.C.; Alhambra, N.Y.C., 10-15; Prospect, B'klyn, 17-22.
WESTON, Willie: Orph., Lincoln, 6-8; Orph., Kansas City, 9-15.
WHEELER, B. and B.: Colonial, Erie, Pa.; Keith's, Balto., 10-15; Keith's, Wash., 17-22.
WHEELER Trio: Keith's, Phila.
WHITE Hussars Nine: Keith's, Toledo; Hipp., Cleveland, 10-15; Keith's, Dayton, 17-22.
WILDE, Mr. and Mrs.: Hipp., Cleveland, 10-15; Keith's, Wash., 17-22.
WILLARD: Alhambra, N.Y.C.; Orph., B'klyn, 17-22.
WILLIAMS Elsie Co.: Shea's, Buffalo; Shea's, Toronto, 10-15; Keith's, Columbus, 17-22.
WILSON and La Noir: Maj., Chgo.; Columbia, St. Louis, 9-15.
WOOD and Wyse: Temple, Rochester, 10-15.
WOOD Britt: Lyric, Birmingham, 17-19; Orph., Nashville, 20-22.
WORTH and Price: Orph., Kansas City; Orph., Omaha, 9-15.
WRIGHT and Dietrich: Orph., Montreal; Dominion, Ottawa, 10-15.
WURNTZ, Firing: Orph., Salt Lake City; Orph., Denver, 9-15.
WYNN, Rosalie: Orph., B'klyn; Keith's, Phila., 10-15; Shea's, Buffalo, 17-22.
YARDY'S, Leo: Orph., Portland.
YOUNG, Dewitt and Sister: Lyric, Birmingham, 6-8; Orph., Knoxville, 10-12; Forsythe, Atlanta, 17-22.
ZORA Gara: Palace, N.Y.C.

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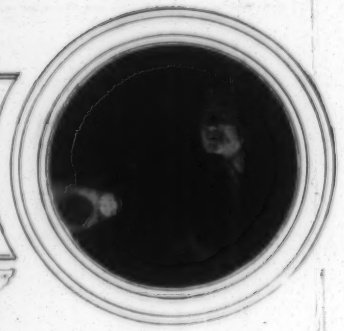

WILLARD HOLCOMB—Editor

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COMMENT AND SUGGESTION

"ANSWER IN THE STARS"

"READ the Answer in the Stars" was the title of a famous old topical song; so, answering the query recently raised in this column as to "What the Public Wants," a pioneer New York exhibitor as well as producer, ADOLPH ZUKOR, deciphers the logical conclusion not only from his own galaxy of screen stars, but from his experiences as a film showman and famous feature producer.

"There is just one way of determining what the public wants," declares Mr. ZUKOR, "and that is to take the concensus of opinion of as many exhibitors as possible. This opinion should be based solely upon the actual record of the results obtained by showing various types of film in their respective theaters. It is in accordance with this view that the Famous Players receive from the Paramount Pictures Corporation, their releasing medium, weekly reports of every feature that is produced.

"This report covers every section of the country and a similar index extends to the foreign nations as well. From a careful study of its averages, it is simple for the producer to determine exactly what kind of films are well received, and those of inferior popularity. There is no more effective method devisable for the obtaining of accurate and detailed information of a really comprehensive nature. No one exhibitor, however judicious or well informed, can ever draw proper conclusions from his own limited field of observation. Though the exhibitor can, of course, determine his own needs, it is impossible for the producer to accede to the demands of the individual exhibitor. To paraphrase a familiar line, he must meet the greatest needs of the greatest number.

"The producer who attempts to determine on his own initiative just what the public wants, or who attempts to force the public to want what he thinks that it ought to want, is predestined to come to grief. There are those who consistently attempt to foist upon the public a salacious type of film, either under the guise of preaching sermons or with the frank intention of appealing to the sexes. The temporary success of that style of production has lured several manufacturers to release plays of this sort, but the record of the stage play and of the photoplay proves that the success is merely temporary, and that the releasing of such pictures is poor judgment from a business standpoint. 'In the long run,' clean pictures pay best, whether they are comedies or dramas. That the frankly suggestive film is a detriment to the industry as a whole there can be no question, inasmuch as it spurs the censors to increased activity and gives the agitators for censorship grounds upon which to base their arguments.

"Our records show that clean comedies and the powerful dramas of the better sort are the supreme favorites to-day. The lasting success of films of this type and the heavy demands for the appearance of the stars in them prove beyond doubt that the public to-day is getting what it wants. Any new attempt to gauge 'what the public wants' by different standards than those of country-wide reports on the successes of the immediate past and of the present is doomed to failure. As I have said before, it is a physical impossibility to produce films to suit the requirements of any given locality. The standards of measurement must be broad, and there is no possible way in which to make them so except that which has already been adopted.

"Individual reports are also made on the productions grouping them according to the star which appears in them. In this way we are enabled to keep strict account of the popularity of MARY PICKFORD, MARGUERITE CLARK, PAULINE FREDERICK, HAZEL DAWN, and JOHN BARRYMORE, and to see at a glance in what type of play they are best received. The constant tendency of our popularity pendulum to swing toward the stronger dramatic plays and toward the lighter comedies has determined our policy for the coming year.

"So far as the source of material is concerned, experience has shown that to be of no importance whatever. It makes no difference whether a play or a novel is being adapted, or whether the subject which is being produced is an original scenario prepared especially for the screen. There is just one point of importance—has the finished product real screen value; is it a good photoplay?"

BILLIE BURKE,
As "Peggy" In Her First Triangle Feature Film.

SILENCING A SELECMAN

WHEN a preacher doesn't know how else to get his name in print nowadays, he jumps on the moving picture people instead of the stage, as formerly. And many sensational newspapers help him to discredit Filmdom. The Rev. C. C. SELECMAN, pastor of Trinity M. E. Church, Los Angeles, is the latest to break loose in this manner.

There are good and bad picture people, just as there are good and bad church members. But the rank and file of studio attaches are no worse than the rank and file of any other class.

Hartsook Photo, S. F.-L. A.
BLANCHE SWEET
(Lasky).

Considerable publicity has been given to the attack of Dr. SELECMAN and others recently on the morality of film folk. The following letter, written by E. D. HORKHEIMER of the Balboa Company, covers the case:

"Two thousand years ago your splendid Exemplar said: 'Let him that is without sin among you cast the first stone,' in referring to a certain woman. Notwithstanding, many of His alleged followers have been flinging rocks assiduously ever since. And, according to a front-page story in a leading Los Angeles newspaper, I am forced to the conclusion that you are no exception—unless you confess to being sinless.

"'Give a dog a bad name' and you know what happens. That seems to be the present predicament of the film industry. Because conditions may not be just what they should at some of the moving picture studios in southern California, you take occasion from your pulpit to make a sweeping denunciation of them and cast obloquy upon the entire industry—if you have been correctly quoted. Your charge is not made in charity; but its phraseology indicates that you are just a bit more keen for supplying good newspaper copy than to help correct the trouble complained of, in the spirit of loving kindness.

"In defense of my company—one of the largest in southern California—I cannot overlook your attack. Hence I take pleasure in inviting you personally, and every minister, reformer or expert on the morals of others, to visit the Balboa studio and investigate the conditions here existing. For your information, I beg to state that the most of our players and other employes are married and lead normal domestic lives.

"Should you happen to be in the fault-finding business right now, as the sermon referred to indicates, it will not be necessary to go very far outside your own parish, unless it, too, be an exception, to find moral dereliction; for weak men and women are everywhere, I am sorry to say—even in the churches. You may be aware that not infrequently the newspapers tell us of ministers yielding to temptation. Yet that is no reason for pointing the finger of suspicion at the whole body of church members, or shaming the entire clergy.

"Now, in a spirit of fairness, because some young women who are film crazy, as you say, live under immoral conditions, does that justify you or anyone else putting a stigma on the rank and file of moving picture people? If memory serves me right, the Magdalene did not originate in the ranks of the theater. You will find her in every walk of life. She is no more the product of the film industry to-day than of the department store. When people go wrong, there may be certain contributory causes at times; but the principal reason is an inherent weakness—the lack of moral stamina—in the sinner.

"I am glad to note that you are credited with having said that there are some exceptional picture productions which are moral uplifters. As there are good and bad pictures, so there are good and bad picture players. And as the most pictures are not of a negative quality, so with the majority of the people engaged in their production. I am convinced that if you were to make a personal investigation—rather than to depend upon hearsay report—you would find that the average moving picture people compare favorably with the average in any other walk of life.

"For the most part, they are earnest workers, striving to contribute to the entertainment of their fellow men and women. That they are succeeding is proved by the enormous support given the screen and its rapid advance in a decade from a practically unknown quantity to the third largest industry in our country.

"A class as vicious as your sermon implied the film folk to be could hardly have built up such a marvelous structure in so short a time. In conclusion, I beg to remind you that 'there is so much good in the worst of us and so much bad in the best of us, that it scarcely behooves any of us to talk about the rest of us.'"

Mishkin, N. Y.
MARIE DORO DEXTER.

MARIE DORO ENGAGED BY LASKY

All reports and rumors as to the screen future of Miss Marie Doro were put to rest last week with the return to New York of Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, who announced that the Lasky firm had secured the services of the star for a period of years. The contract will not go into force immediately, as Miss Doro will complete another production for the Famous Players Film Company. It will be a picturization of "Diplomacy" and will be a Paramount release.

TRIANGLE'S WAR PLAY

"The Flying Torpedo" Shipped East and is Said to Be a Sensation

"The Flying Torpedo," a war story of the year 1921, has been shipped East and will soon be disclosed at the Knickerbocker Theatre. The Triangle-Fine Arts, in making this war play, preferred to pack the material in five reels instead of extending it a la the familiar type of military serial or of a long-reeler taking up an entire evening.

The motif of an impending foreign invasion of the United States controls the action of the piece. In response to an appeal of the National Defence Board, an old inventor (Spottiswoode Aitken) perfects an aerial torpedo controllable by wireless mechanism. A band of international outlaws who sell their booty to foreign governments steal the plans and the torpedo itself and murder the inventor. Prior to his death he has made one duplicate of the mechanism. Winthrop Clavering (John Emerson), enters the action vigorously at this point. Aided by a clever servant girl (Bessie Love), his tracing of clues brings him finally to the crooks's den, whither the police are summoned and the robbers and their spoil are taken. Clavering and Haverman (W. E. Lawrence) start the manufacture of the torpedo. An army of yellow men from the Far East invade the West Coast. The deadly swarm of novel missiles annihilates most of the enemy, and those that are not killed are driven back ignominiously to their ships, thus removing forever the threat of foreign invasion of these shores.

The exciting war scenes of "The Flying Torpedo" were directed under D. W. Griffith's supervision by W. Christy Cabanne, whilst the earlier scenes were staged by Jack O'Brien. Besides Mr. Emerson, the star, and those already mentioned, the cast includes Ralph Lewis, Fred J. Butler, Raymond Wells, Viola Barry and Lucille Younge. The working title of the story was, "The Scarlet Band," changed to "The Flying Torpedo" recently.

KALEMITES GO SOUTH

"Sis Hopkins" spent New Year's Day aboard a choo-choo train bound for the summery clime of Jacksonville, Florida. With her were the director of the comedy company and the players who will be seen in her support in the coming Kalem series. A farewell party was held by the members of the company at the Nineteenth Street studio on New Year's Eve which also served as Miss Melville's introduction to the interior of a motion picture studio. Work on the first "Sis Hopkins" comedy started Monday, no time being lost since a technical crew had been busily engaged at the studio for a week.

CONDITIONS IN THE WEST

With a Few Words from William Wright, of Kalem, on Features and the Boosting of Short Subjects

About once a year THE MIRROR succeeds in getting William Wright, of the Kalem Company, to give its readers an interview of business conditions in the picture field.

William "Kalem" Wright is one of the few film executives whom the progress of years has not brought further and further away from intimate touch with the exhibitor—the man who decides that those same "conditions" shall be. The result is that you are certain of getting a line on business conditions that is of value when the Kalem executive consents to an interview. Perhaps you may decide at the moment of the talk that for once he is wrong, for occasionally it takes a year before the rest of Filmland is able to see the working out of his forecast. But we have watched the making of film history for a good many years now, and we have also tallied its kaleidoscopic changes with the views of William Wright. We have watched the pendulum swing away from his opinions for a time, but we have also seen it come back.

Back in New York after a trip as far west as St. Louis and covering the better part of a month, Mr. Wright has some shrewd observations to make on the trend of film affairs. "You can't get the answer to the question, 'How is business?' by sitting at a roll top desk in a New York office," he declares. "I believe that Kalem has fostered an unusually close degree of intimacy with exhibitors, and receives a volume of mail from theater owners that would surprise most film companies, but five minutes' talk with the exhibitor in his box office will give you more information than a year of mail. Of course you won't get a true idea of conditions by traveling if you do not take time to thoroughly investigate below the surface indications. The itinerary of my recent trip was planned primarily to get a line on affairs in the West, though I started the journey by attending the exhibitors' ball in Boston and then spending a few days in that city. After that the trip included the territory bounded by Boston, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati and Pittsburgh.

"Were a person to ask me now, 'How is business in the Middle West?' I wouldn't attempt a direct answer. The best reply I could give would be 'good and bad'. That sounds contradictory, but you will find the explanation lays bare picture conditions at the present moment, not only in the Middle West, but throughout the country. Throughout my trip I found only one story. There is one class of exhibitors for whom business is good, another class which finds it bad. The exhibitor running a general programme, made up of short releases, is making money, in some cases big money. The great majority of exhibitors running long films, the so-called features, are not making any money, they are in frequent instances losing money.

"Let me tell you one incident that will give you the whole story in a nutshell, both as regards the West and the East. While in Boston on Dec. 1, I talked with a gentleman who operates eleven theaters, two of them very large houses. In these two big houses he is running features and just about clearing expenses. In his nine smaller theaters he is offering his patrons a regular programme and he tells me he is cleaning up from $150 to $400 a week profit at each small house.

"You will find that story repeated, with varying details, in every section. Mind you, I do not say that there are no theaters showing features and making money. I am not leading any opposition against the long film. In fact, Kalem may even be found making feature productions when we find subjects meriting treatment at length. But in every instance I found that the only exhibitors who are making any money with long films are the very largest houses, which are selecting their features very carefully and operating in a very high class manner. Naturally the managers of these houses hope that long films are here to stay, and perhaps they are as far as these theaters are concerned. But the theaters of this class are so few and far between—you might call them the Strands of the country at large—that they are negligible quantities in seeking an indication of general business conditions.

"It is the medium-sized house, the field where a film producer must find the bulk of his customers, that indicates the trend. These houses have been vainly striving for over a year now to play the feature game. Running long pictures at high rentals, profiting by all the wonderful 'exhibitor co-operation' of which we hear so much, these houses have been fighting a 'nip-and-tuck struggle' to keep receipts within reach of the steadily mounting expenses.

"Is this because picture patrons do not want long films? Not entirely. We all know of big features that play to amazing business; film companies like to tell you of Such-and-Such a theater that did so many thousand dollars worth of business on the night that their feature was exhibited. Which is all true enough. But they do not tell you of the six other nights that week when the exhibitor had long pictures that did not draw so well. Take out your pencil and figure up for yourself the average over-head on a medium-sized theater. Then look over the mass of long feature releases. Can't you see that the over-head is so high that the one or two top-notch attractions an exhibitor may occasionally get cannot begin to balance up for the many ordinary ones he has had at equally high rentals? When an exhibitor pays the rental for a long picture he has figured so closely that it has to be a top-notcher to enable him to make any profit at all. Then his next bookings give him two fizzles and the little money he made on the good one is swept away.

"But while they may have been running their houses at a loss these exhibitors have learned one lesson. They have ripped the tinsel from the feature argument and narrowed it down to the one strong point—advertising. And here is where the greatest change in picture conditions will take place during the coming year. Many of the theater owners whom I found to be tired of the hopeless long picture game informed me that they are planning to return to a general programme of short pictures at the first opportunity, but that they intend to profit by the lesson of the value of advertising. They plan to pick out each week pictures of superior quality that they can feature in the same manner they have been boosting long films. There you have the big idea of the coming year—the advertising and boosting of short subjects on a feature scale. These exhibitors feel that they can get just as much business as formerly, while their profits will be augmented by the difference in cost between the regular programme service and their feature service. And, between you and I, they will also profit by the renewed interest of patrons who have been 'featured to death' night after night seven times a week.

"I found many advertisers were already following the scheme of extensive and carefully planned advertising on short subjects with our two reel 'Stingaree' stories. Several of the exhibitors called my attention to the fact that in the name of E. W. Hornung, author of the stories, they had just as big an advertising card as had ever been presented by them in connection with a long film, while the beauty of it was the releases are condensed. In a similar manner I found other exhibitors featuring the daring personality of Helen Gibson, who appears in our railroad pictures, while many were planning big advertising to profit by the return of Lloyd V. Hamilton to the 'Ham' comedy company. It is true that not every subject on the market has advertising possibilities, but the hits of the year will be the subjects that do offer the chance for heavy boosting.

"Taking it all in all, it is my conclusion that from now on the long film will wane in popularity and the backbone of the motion picture business will be the short subject. I am not giving you any theoretical opinion, this conclusion is the result of observation throughout the territory that I visited. I will leave to others the argument of whether the photoplay patrons naturally prefer a varied programme or whether they want the long picture. I am telling you things I learned at first hand right in the box-office when Mr. Exhibitor has his coat off and is ready to talk.

"Why, in Pittsburgh I found one house in the heart of the town running a feature programme made up of medium length releases. Across the street from this house were other theaters running long pictures. The first named had from 25 to 50 per cent. more people in it when I called than the houses running long films, and the prices were the same. Does this not tell its own story?

"In St. Louis I found a situation that should make our friends of the long film sit up and take notice. A new theater that has recently opened in the downtown district is paying a higher rental price for general programme service than they would have to pay for the best feature service on the market, and the house was doing more business than any other theater I visited while in the city."

"THE DRAGON," WILLIAM SHEER, INTRODUCING MARGARITA FISCHER INTO THE FLOWERY PATHS OF FILM STARDOM.

JOSEPH BAKER IN A FORTHCOMING KALEM RELEASE.

"COLONEL HEEZA LIAR"

J. R. Bray's First Release Through Paramount Proves Amusing Offering

At an advance private showing, "Colonel Heeza Liar's Waterloo," the first of J. R. Bray's Cartoon Films to be released through the Paramount Pictures Corporation, was seen by representatives of the trade and daily press, President William W. Hodkinson, Raymond Pawley, and other executives of the Paramount Company last week. The offering consists of about six hundred feet of Mr. Bray's cartoon and four hundred of Raymond L. Ditmar's Zoo pictures.

It is interesting to note that there are from three thousand to four thousand drawings in each thousand feet of film, and since every drawing must undergo thirty-four different processes a week's output, involves from 102,000 to 136,000. The accomplishment of this tremendous task is possible only through Mr. Bray's patents, which make extensive use of carbon paper, thus reducing the labor appreciably.

Mr. Ditmar's Nature Study, "The Skunk and the Weasel," is remarkable in the manner in which it presents the life of our wild animals. L. N. Glackens's cartoon comedy, "Haddem Bad's Elopement," will be the next release of the Bray studios on Jan. 15.

KING BAGGOT'S BUST

King Baggot, the well-known picture star, has been sitting for a sculptor, and has favored us with a plaster copy of the original bronze. The plaster is finished in bronze color and stands eight inches high. It makes a most acceptable holiday gift, and would make a splendid library ornament. As an office or theater embellishment it will also be gladly received. The sculptor is Andrew C. McHench, of New York.

DREWS GO TO METRO

Inimitable Team of Film Farceurs Leave Vitagraph After Long Service

Quite the largest 42 centimetre shell that has been exploded in moving picture circles is the announcement coming from the Metro Company that Sidney Drew and his talented wife have left the Vitagraph Company and signed a contract to produce fifty-two single-reel comedies for the Metro Programme.

The comedies will be released one each week commencing Feb. 21, and at the completion of the year's work there is a renewal clause in the contract that will probably keep these inimitable fun makers on the Metro programme for another year and a half.

Mr. Drew will work at the studio at 3 W. Sixty-first Street, where he will be given every possible aid in the way of scene settings and a large list of players from which to make up his supporting casts. The pictures will be released under the name of Metro-Drew comedies. It is said that the first release will be a distinct novelty in the way of single-reel comedies, and will contain a large number of well-known Broadway stars.

It is stated by the Metro Company that, although they have been negotiating with Mr. Drew for about a month and a half, there was no attempt on his part to auction off his services between the two companies. He made Metro a definite proposition and refused to moderate it in any way, shape or manner.

SCARCITY OF CHEMICALS

As a result of the European war the motion picture industry throughout the entire world is facing probable extinction unless some substitute is found for metol, hydrochinon and bromide of ferricyanide of potassium, the vital ingredients necessary for the life of the film industry and commercial photography.

Motion picture companies have ordered their agents throughout the United States to purchase every ounce possible. Hydrochinon sold for 75 cents a pound before the war. The same quantity now costs $7.

VITAGRAPH'S PERSONAL PICKINGS

The Vitagraph weekly programme announced for release during the wek commencing Monday, Jan. 10, will consist of nine reels of drama and one of comedy. Monday's releases will comprise a four-part drama and two single-reel dramas. A "Sidney Drew Comedy" is announced for Friday and on Saturday a three-part Broadway Star Feature will close the week's releases.

COURTENAY'S SURPRISE PART

William Courtnay, who has graced the legitimate stage in numerous successes during recent years, will soon appear before the moving picture public in the character of Robert Lovell, in the Rev. Cyrus Townsend Brady novel, "The Island of Surprise," which appeared as a serial in a well known magazine. The novel was picturized and produced by the Vitagraph Company of America as a five-part Blue Ribbon Feature

COAST NEWS BY WIRE

Los Angeles Officially Resents Attacks Upon Its Famous Film Colony

LOS ANGELES, CAL. (*Special*).—Southern California producers met secretly at Hotel Alexandria for protection of interests, committee appointed to draft by laws comprised Jesse Lasky, H. O. Davis, Frank Garbutt, David Horsley, Tom Ince, and Frank Woods.

At the New Year's Eve Exhibitors' League Ball, William Farnum and Anita King led the march. Big attendance at the opening of Ince Culver City studios. Franklyn Ritchie, Ince lead, married that night at the home of Frances Ring to Mrs. Esther Banberg, millionairess.

J. C. Rhodes, Vitagraph director, was seriously injured at Santa Monica while returning with the company from a picture location. He is at St. Catharine's Hospital.

Mayor Sebastian called a meeting of producers Jan. 3 for final arrangements to use line "made in Los Angeles" on films here, and the idea was adopted.

Joe De Grasse, president of the Directors' Association, called a meeting to take action in defense of immorality attacks on California studios. Both San Francisco and San Diego make alluring offers for film companies to locate in these cities. Resentment against Los Angeles' recent attack on studio morality and city's business tactics is responsible for these spontaneous offers.

Charlie Chaplin has started work on a new two-reel picture at the Essanay studios. As yet the picture is unnamed.

A reproduction of Levy's cabaret, with Ethel Davis and her Dancing Babies, was the unique attraction for the past week at the Fine Arts studio. It was a set in the picture, "Sunshine Dad."

MABEL CONDON.

PARAMOUNT HOUSE-WARMINGS

Double Reception to Celebrate the Gathering in Brand New Quarters

Gathering all departments of its big organization under one roof, except that dealing with the Newspictures, the Paramount Pictures Corporation has now moved into its new offices in the recently completed Rogers Peet Building, at 485 Fifth Avenue, corner of Forty-first Street. The executive offices occupy the whole of the ninth floor and in addition to this a large suite has been engaged on the floor below, for the accounting, shipping and stenographic departments.

Receptions were held on the evening of Jan. 5 and another on Jan. 7, graced by Mary Pickford, Marguerite Clark and other stars appearing in Paramount pictures produced by the Famous Players, Lasky, Morosco and Pallas companies. It was a regular hold-over housewarming and further details of the affair and description of Paramount's new home will be announced in this paper later.

SUPPORT FOR CENSORS

National Board is Guaranteed $30,000 to Keep Up the Good Work

At a second meeting of the National Board of Censors and representatives of the film companies held at the Astor last week resolutions of the previous meeting were adopted and the annual budget of $30,000 was approved. This amount is needed to pay the salaries of the secretaries, the office staff, rent and other incidental expenses, and it will be subscribed pro rata by the producing companies according to their monthly output. Plans were made to have monthly meetings of the censors and producing directors so as to acquaint the latter thoroughly with the National Censorship standards and point out the feeling of the public in regard to certain types of pictures. Mr. Cranston Brenton, chairman of the board, submitted a lengthy report detailing the effective work being done. Representatives of practically all the film companies were present, besides the members of the board.

WILFRED LUCAS A STAR

In recognition of his good work in "The Lily and the Rose" and other plays, the Triangle-Fine Arts studio has promoted Wilfred Lucas to stardom. Mr. Lucas, who is a native Canadian and ex-opera singer, was for five years a prominent member of "The Chorus Lady" company with Rose Stahl. For his present use as a film star, "Acquitted," a short story by Mary Roberts Rinehart, has been adapted to the screen by Roy Somerville. It is the tale of an honest man wrongly suspected of murder. The latter-day workings of the "third degree" in extorting imaginary confessions from its victims are graphically shown. Mary Alden is Mr. Lucas's leading woman.

LASKY IN NEW OFFICES

The Jesse L. Lasky Feature Play Company's executive offices of the firm have been moved to larger and more commodious quarters. The offices heretofore comprising the entire top floor of the building at No. 120 West Forty-first Street, are now situated in the new Rogers Peet Company building, No. 485 Fifth Avenue, where they take in the entire eighth floor of the building. The process of moving from the old quarters into the new took place on New Year's day soon after the return from Hollywood of Samuel Goldfish, executive head of the company.

REELS OF REAL NEWS

First Edition of the Selig-Tribune News Pictorial Proves Popular

The first edition of the Selig-Tribune which was released through the General Film Company on Monday, Jan. 3rd, excited much favorable comment, not only with the photoplay public but among the motion picture exhibitors. The "reel newspaper carrying real news pictorials," to quote from the publicity, is to be issued twice weekly, and the methods of distribution have been so arranged that the film will reach all the General Film Exchanges and, through these exchanges the exhibitors of motion pictures, in a right-up-to-the-minute method.

The first edition of the Selig-Tribune covered a very wide field. John D. McCutcheon and other famous war correspondents have rushed some exceptional and timely films from the European battlefields, and the preliminary war pictorials, which are strikingly seasonable, will be followed by other European battle scenes which have been taken by staff cameramen assigned to the French, English, Russian, German, Austrian, Italian and Bulgarian forces. It is claimed that the Selig-Tribune has unsurpassed facilities for the filming of up-to-date war pictorials.

That the organization of cameramen and correspondents working for the Selig-Tribune is a most complete one is shown by the primary work of these staff men, for sections of almost the entire world are covered in number one of the Selig-Tribune. The photography is good, the titles attractively written, and a place has already been earned for the Selig-Tribune, supplanting the Hearst-Selig News Pictorial, which was originated by William N. Selig, president of the Selig Polyscope Company.

FITZMAURICE FINISHES "NEW YORK"

"New York," the A. H. Woods's production, which had such a successful metropolitan run, will be seen shortly under the Gold Rooster brand of Pathe, and, judging from the comments of those who have been so fortunate as to see some of the advance scenes, will rank among the best yet turned out. Director George Fitzmaurice has spared no expense in the production, and the cast, with such stars as Florence Reid and Fannie Marinoff, will probably make up the highest salary list of any production yet made. Final scenes were taken last week, and the assembled picture will be shown very shortly.

White, N. Y.

CHARLES ARTHUR.

Charles Arthur, who has been connected as leading man with many motion-picture organizations, two years with Lubin Company, also with the Edison and Thanhouser companies. Mr. Arthur's last engagement was with the Fox Film Company, where he played leads in their feature made from Corelli's "Wormwood."

CHICAGO SCREENINGS

Central Film Co. Makes a Specialty of Handling War Pictures

CHICAGO, ILL. (*Special*).—The Central Film Company, of Chicago, leads all movie agencies when it comes to placing war pictures. It has handled the biggest propositions of this nature and has come into national importance in a comparatively short time. When exploiting the Belgian war pictures it started a proposition which some film men decried, but it has turned out to be the biggest thing of modern times. Those pictures brought $170,000 worth of business to the office. After them came "The Germans at the Front," then "The German Side of the War," then "With the Russians at the Front," and at present the efforts are centralized on "Fighting for France."

Jones, Linick and Schaefer presented their employes with valuable Christmas remembrances which were highly appreciated, and testimony to that end vouchsafed in well penned letters.

There is a curiosity to know what is to follow "The Birth of a Nation" at the Colonial.

"On the Firing Line with the Germans" follows "Fighting for France" at the La Salle.

Ford's weekly is well liked by exhibitors who are manifesting much interest in it, according to the reports made by Chicago distributors.

H. E. Aitkin, president of the Triangle Film Corporation, was a Chicago visitor last week, and caught a big matinee of "The Birth of the Nation" at the Colonial.

FIELDING'S FLEET OF RACERS

Romaine Fielding has added another racing car to his fleet, which makes him the owner of ten cars in all. Eight of these cars he uses in connection with his "Cactus" studio, where he is producing one and two-reel features. The other two are his racers: one a Sebring Special with a Dusenberg motor, which has just finished fourth place in the 150-mile race in the Arizona State Fair, and the other a Buick Special racing model. This last named car is being remodeled, and together with the Sebring will be entered in the 100-mile event at Tucson, Arizona, on Feb. 22.

Mr. Fielding has written a story around this race, and will take his company of "Cactus" players to Tucson for the race, where most of the scenes will be laid. He has just finished a two-reel thriller, "Deputy Daring," which he wrote, directed, and played the title-role himself.

IN THE PICTURE STUDIOS

COLIN CAMPBELL.

COLIN CAMPBELL, acknowledged as one of the best producers in the business, is also known as one of the most retiring of men. He positively refuses to be photographed and he is probably the one successful director whose likeness has not appeared *ad lib* in the Motion Picture and other publications. But Selig's photographer went on a "still" hunt and "shot" Campbell while he was ruminating in the "Zoo" jungle. Mr. Campbell produced such meritorious productions for the Selig Company as: "The Spoilers," and "The Ne'er-Do-Well." Many of the Selig Red Seal Plays released through V. L. S. E. during the past year were produced by Colin Campbell, including: "The Carpet from Bagdad," "The Rosary," and "Sweet Alyssum"—which is sufficient excuse for printing his picture.

HARRY MCRAE WEBSTER, who has had King Baggot under his immediate supervision, will soon have another star to divide honors with, as Miss Florence Lawrence will also be under Mr. Webster's directorship.

WILMUTH MERKYL, who is playing the name part in "The Fortunate Youth" left for Savannah, Ga., on Sunday, accompanied by Director Joseph Smiley and twenty members of the Ocean Film Players. They expect to remain South for two weeks.

Young Merkyl is considering a proposition emanating from Otis Trayer, General Manager of Pike's Peak Photoplay Company, Colorado Springs.

MYLES MCCARTHY has signed as director with the Eagle Film company, and has finished the first reel of his initial story, "The Pirates of the Air," for his new firm. Mr. McCarthy is ably fitted for a big story of this sort because of his long experience in the movie game, and as director of stock and repertoire for many years.

WEDGWOOD NOWELL, who inaugurated a system for providing original music for the Ince feature releases on the Triangle programme, has been cast by Mr. Ince in his new semi-historical film, laid during the period of Indian warfare after the Civil War.

HUGH FORD has just received a letter addressed to "H. Ford, New York City," which is covered with the mysterious hieroglyphics of the post-office department showing that it has been cavorting all over the city in search of a claimant. The Famous Players director, upon opening it, read: "Dear Mr. Ford, I regret that pressing business engagements will necessitate my declining your very kind invitation to accompany you to Europe in the interests of international peace, etc."

What Hugh said when he read this screed would have broken up a Quaker peace conference.

CLARA KIMBALL YOUNG will go to Cuba as soon as she finishes the Russian picture now being filmed at Fort Lee, under direction of Edwin August.

LUMLEY HARE, the English leading man who has been in several Broadway productions, will support Kitty Gordon in the film version of "As in a Looking Glass," incidentally making his screen debut.

WALDO WALKER, formerly of the publicity department of the Oliver Morosco Photoplay Company studios in Los Angeles, has been made assistant to Director Frank Lloyd. Mr. Walker, has had a varied career, starting out as a newspaper man, being perhaps best known for his "Green Book" series of stories on "Sammy's," a noted Chicago theatrical cafe, which he wrote under the name of "Bailey Lane."

A BROOKLYN "BUG" by the name of Finkelstein wrote Lewis Hooper, the casting director at the Rolfe-Metro studios, offering to jump off the Woolworth Building in a parachute. And Arthur James was peeved because Hooper wouldn't engage him. Said Finkelstein would make a "front-page spread."

FOR CHRISTMAS Pauline Frederick received a handsome Moorish vase which was sent to her by a wealthy collector of Oriental rugs and vases, as a spontaneous tribute to her wonderful work in "Bella Donna."

TOM TERRISS has engaged Joseph Baker, formerly an actor and director with Vitagraph, Eclair and Peerless, as his personal assistant, in the staging of the 1916 film productions. Mr. Baker played opposite Miss Emma Dunn in "Mother" and opposite Miss Mary Nash in "The Unbroken Road." He was also prominently cast in "The Marked Woman" and "The Dancer and the King." He was two seasons with Annie Russell in "Mice and Men," and three years in stock with Harry Davis in Pittsburgh. Frank G. Kugler will be Terriss's camera chief.

CHARLES M. SEAY, who made "Babette of the Bally-hoo" an excuse for visiting his old Georgia home about turkey and possum time, is back from the Sunny South, having filmed all the circus and carnival scenes. At Albany, Ga., he had the whole town acting with his troupe, having announced that "Babette" would be married in the public square at high noon, and supplying several barrels of confetti to the populace to shower the bridal couple. If there hadn't been too much "static" flying around loose he would have captured a typical Southern "midnight carnival" as well. But, talk about luck; no sooner does Seay return to take the Winter scenes, expecting to be obliged to go up in Maine, but it begins to snow!

YOUNG MAN arrested for swindling in Cincinnati, O. had a portrait of John Bunny in his watch case. "Such is fame"!

FRANCIS X. BUSHMAN and Beverley Bayne, having taken the interiors at the Rolfe studios, are booked for Florida to complete "Man & His Soul." Judging from some of the "stills" it is going to be a stirring picture.

OPERA is prominent in the films of late. "The Tongues of Men," in which Constance Collier will picture the part created by Henrietta Crosman, has a "behind the scenes" plot and a prima donna heroine.

THE TITLE of the Casino Star comedy, for release on the Mutual Programme Jan. 9, has been changed from "The Color Scheme" to "Alias Mr. Jones." It was written by A. S. Van Petten and stars "Budd" Ross. Rea Martin plays opposite.

JAMES LACKAYE, the portly comedian, is prominent in the support of Marguerite Snow in "The Upstart," Rolfe's picturization of Tom Barry's play. Mr. Lackaye does not play the title role. It would take a derrick to make Jim "upstart," so George le Guere gets the feature line.

"HAZEL DAWN insisted upon going on her Long Island farm and chopping down her own Christmas tree," declares that eminent disciple of G. Washington's little hatchet, Bennie Schulberg. Now we know what went with that little spruce we had marked to cut on Christmas Eve. We should have gone before Dawn.

A Wonderful Stage Success

"GREEN STOCKINGS"

Played one of the longest runs in the annals of photoplay history in New York.

It was one of the most successful comedies ever run on the stage.

It has played in every city in the United States.

'GREEN STOCKINGS' is now a BLUE RIBBON FEATURE.

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LILLIAN WALKER

This Blue Ribbon Feature will undoubtedly establish a precedent for motion picture comedies.

Wilfrid North has succeeded in opening up a new era in comedy direction

Produced under the personal Supervision of

ALBERT E. SMITH and J STUART BLACKTON

This five-part VITAGRAPH BLUE RIBBON FEATURE will prove to be a novelty in the comedy field.

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IN

"THE CITY OF FAILING LIGHT"

FOUR ACT DRAMA

"A BATHTUB MYSTERY"

DAVE DON COMEDY

ALSO

JAN. 10TH "THE LOST BRACELET" 1 ACT DRAMA

JAN. 11TH "THE OLD WATCHMAN" 2 ACT DRAMA

JAN. 13TH L. C. SHUMWAY "THE BOND WITHIN" 3 ACT DRAMA

JAN. 13TH BILLIE REEVES COMEDY "A SKATE A BRIDE" ONE ACT

GENERAL FILM LUBIN RELEASES

The Edison Studios present

The 5-act Kleine-Edison Masterplay

"THE CATSPAW"

Dramatized from the sensational novel success by William Hamilton Osborne

featuring

Marc MacDermott

The finished star

and

Miriam Nesbitt

Marvellous double exposure photography has aided in making this Kleine-Edison feature unique for fascinating suspense, perfectly mirroring the charm and grip the book held on the reader. Genius is in the perfect motion picture plot—a gentleman crook, finding an innocent "double" in hard luck, hires him to take his place in society for an alibi, while, with the help of a gifted accomplice, he outwits detective after detective. Every scene a turn of surprise. Marc MacDermott, versatile character star, is at his finished best. Wednesday, January 12.

ALREADY RELEASED
From Edison Studios

Mrs. Fiske, international star, in Thackeray's best loved character, "Becky Sharp," in the feature, "Vanity Fair." Seven acts.

Mabel Trunnelle and Marc MacDermott in "The Destroying Angel," from the successful novel by Louis Joseph Vance. Five acts.

Viola Dana, the country's idol, in a powerful play, "Children of Eve." A smashing fire scene. Five acts.

Mabel Trunnelle and Everett Butterfield in a record-breaking play of punch and artistry, "The Magic Skin." Five acts.

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supported by Thomas J. Carrigan and an admirable company

A vital drama of New York's underworld by Harry O. Hoyt, shot through with the golden thread of romance.

Directed by Charles Horan, produced by

ROLFE PHOTO PLAYS INC.

Released on the Metro Program, January 17th

ESSANAY'S 1916 ESSAYS

"Captain Jinks" and "The Misleading Lady" Lead Long List

Essanay is planning an unusually strong list of releases for 1916, and for January it has produced two plays that made a considerable success on the stage as well as shorter plays of standard worth.

The two multiple reel features are "The Misleading Lady," by Charles W. Goddard and Paul Dickey, and "Captain Jinks of the Horse Marines," Clyde Fitch's fantastic comedy. Ann Murdock was engaged by Essanay to take the leading feminine role in the latter production with Richard C. Travers, who plays the title role. Fred E. Wright, Essanay director, has arranged this stage production for the screen in five reels.

"The Misleading Lady," also in five acts, was adapted from the stage success by H. S. Sheldon and was directed by Arthur Berthelet. It features the well-known film stars, Henry B. Walthall and Edna Mayo.

Several strong three-act dramas are scheduled, including "The Prisoner at the Bar," which features Darwin Karr and Warda Howard, and directed by Joseph Byron Totten; "The House of Revelation," featuring John Lorenz and Elizabeth Burbridge, and directed by Charles J. Brabin; "Pieces of the Game," featuring Bryant Washburn and Nell Craig and directed by Clement Easton.

Among the two-reelers are "Angels Unawares," featuring Ruth Stonehouse and Edmund Cobb, directed by Charles E. Ashley, and "Her Lesson," featuring G. M. Anderson. The fables of George Ade will be continued during the month as also the animated cartoons. The cartoons include, besides those of Wallace A. Carlson on "Dreamy Dud" and on the news of the day, a cartoon by Leon A. Searle.

Still another strong feature which will be released early in February is "Submarines of Society," a five-act drama by Richard Goodall which features Marguerite Clayton, Lillian Drew, E. H. Calvert and Ernest Maupain. Mr. Calvert also directs the play.

The big scene of a picture, directed by the regular director and acted by the stars was made on the floor of the ballroom of the Hotel Sherman, Chicago, rushed to the studio and taken back finished and shown two hours later last Thursday night as Essannay's offering to the Examiners "Movie Night," a Christmas charity.

The picture was "Brought Home," one of Essanay's latest productions, starring Richard C. Travers and Ruth Stonehouse. One section of the floor had been set aside for the occasion. The heavy arc lights had been planted in an interior "set" by the carpenters, electricians and property men during the afternoon. At 9:10, Miss Stonehouse and Travers stepped out on the floor in make-up and waited for L. C. Windom to start the pictures. Over a thousand people crowded about the set, standing on chairs, tables, window sills and any other place that offered.

RICHARD TRAVERS, RUTH STONEHOUSE AND BILLY HARPER IN "BROUGHT HOME" (ESSANAY).

IDEAL FILM FACTORY

Teitle & Schlatter's New Studios and Laboratory on Hudson Heights

An immense new motion picture plant, consisting of four acres of land with three steel and glass studios and a laboratory, is nearing completion at Hudson Heights, New Jersey, lying opposite the new Hudson County Park and facing 96th Street, New York. Messrs. Teitel and Schlatter, two well known promoters of New York, are responsible for the new enterprise, known as the Ideal Film Laboratories and Studios. Mr. Teitel, who is a well known chemist, will install several of his latest devices, including a revolving stage which either lowers or raises twenty-five feet, and is sufficiently large for making scenes of bridges, trains, houses of any size, etc. There is also a special department for the manufacture of Motion Picture Screens. A specially constructed twenty-five foot square glass tank is installed for photographing water scenes, without endangering the lives of actors. The studios contain elaborate dressing rooms, shower baths, reception and lounge rooms. The cost approximates $150,000 and the plant will give employment to several hundred. For the benefit of out of town employes the management will install a Jitney Bus line direct from Weehawken ferry. Edward B. Kinsila is responsible for the architecture, having won fame for the designing of the Universal and Gaumont studios.

VETERAN AND AUTHOR

George Edwin Jepson Had Written Scenarios for Photo-Plays

BOSTON, MASS. (*Special*).—George Edwin Jepson of Newton, a Civil War veteran whose great-grandfather, Major Call of Boston, served on General Washington's staff, died at the Soldiers' Hospital in Chelsea, aged seventy-three years.

Mr. Jepson, whose family is one of the oldest in Boston, was born Nov. 12, 1842. Four generations of the family have lived in Boston, and a stone in the Old Granary Burying Ground marks the burial of Ruth Jepson as far back as in 1670.

When a youth Mr. Jepson enlisted in Company A, Thirteenth Massachusetts Volunteers, and saw three years of field service. He was commander of the Isaac B. Patton Post, G. A. R., of Watertown, where he lived for many years. He was employed in the Boston Custom House for more than twenty years, until failing health caused him to retire from active affairs. He contributed many short stories to magazines and his articles on the Civil War have been published by many newspapers. In recent years he devoted much time to writing scenarios for photo-plays. Two which are best known are "The Warden's Wife," and "The Claws of Greed."

'WARE THE WRIST WATCH

The movie director who carries a cane
Is impressive to all, I know,
And the movie actor with uncut mane,
Is entitled to have it so!
The movie actress with stones on her fist,
Can also "hook up" with an exclusive list,
But we dodge from afar
The movie screen star
Who appears on the street with a watch on his wrist!

S. POLY SCOPE.

HONEY FROM THE "BEE"

Sol Lesser, "the little dynamo of the Coast," is at the Astor for a few days. Sol is the champion commuter between New York and Los Angeles—probably one-quarter of his time is spent on the train.

Speaking of commuters, George Kleine held the record between New York and Chicago for a long period—he was known to the crews of the Twentieth Century as "a regular"—but Joe Finn seems to be taking his laureis from him. I think Finn told me he had made twenty-four round trips on the "Century" during the year.

George Spink, formerly scenario editor for Lubin, has succeeded Joe Farnham as advertising and publicity manager of that company. Mr. Spink is well known as the author of a number of photoplays and several successes on the vaudeville stage.

Luther A. Reed, ship news editor of the New York *Herald* and well known as a musical and dramatic critic, has joined the Lasky forces as a member of their dramatic staff at Hollywood, Cal. Mr. Reed, who is a graduate of Columbia University, has been a member of the *Herald* staff for the past eight years.

The postman, as substitute for good old Kris Kringle, brought bunches and bunches of New Year's greetings from my good friends, among them: Sam Spedon, Harry Reichenbach, C. J. Ver Halen, Mr. and Mrs. George Terwilliger, John F. Skerrett, Arthur James, Ouida Bergere, Mr. and Mrs. "Smiling Billy" Mason, L. J. Gasnier, Bill Barry, E. J. Hudson, B. P. Schulberg, Bernhard Neimeyer, Julian Solomon, Mr. and Mrs. Raver, Arthur J. Lang, Mary Charleson, Wen Milligan, W. J. Sweeney, Mr. and Mrs. R. R. Mehls, William Bartlett Reynolds, Edward Earl, Joe Brandt, and E. Lanning Masters.

Harry Reichenbach, press agent *par excellence*, almost lost his life last week through the carelessness of a new chauffeur who drove Harry's new car into a brewery truck. Fortunately, no one was injured, but the car was completely wrecked. In the car at the time, beside Reichenbach, were Mrs. Reichenbach and Mr. and Mrs. McArthur.

Sam Spedon has recovered sufficiently from a bad attack of grippe to attack the New Year's turkey with great gusto.

Here's good luck and best wishes to Nancy McClintock Milligan. We all like her papa, and those of us who have the pleasure of knowing her mother can hope nothing better for her than that she may grow up like her.

BEECROFT.

REVIEWS OF FEATURE FILMS

BILLY REEVES IN "A SKATE FOR A BRIDE" (LUBIN).

"A DAUGHTER OF THE CITY"

A Five Part Adaptation of H. S. Sheldon's Play of the Same Name, Featuring Marguerite Clayton. Produced by Essanay under the Direction of E. H. Calvert for Release on the V. L. S. E. Programme Dec 20.

Margaret Fowler ..... Marguerite Clayton
Henry L. Bancroft ..... E. H. Calvert
Dick Conklin ..... John Junior
Mrs. Fowler ..... Florence Oberle
Muriel ..... Betty Scott
LeMoyne ..... Ernest Maupain
Mrs. Bancroft ..... Camille D'Arcy

"A Daughter of the City" forms a concrete sociological study, and like most examples of this kind it has neither beginning nor ending. It takes a little incident out of real life and shows it in great detail on the screen. It portrays conditions as they exist and leaves the audience to form its own conclusions with no attempt to offer or suggest a solution to the problems it presents.

For a production of this kind it has been well constructed, and though the action is slow, still there has been incorporated in some mysterious manner an element of suspense that holds the interest to the very end. Furthermore the picture has been well acted and exceedingly well photographed.

The leading roles were most effectively handled by Marguerite Clayton, E. H. Calvert and Camille D'Arcy, who were supported by a strong and competent cast. Marguerite Clayton, with her fresh, young beauty, seemed ideally endowed by nature for the exposition of this part. She was not called upon to display any great acting ability with the exception of one or two instances when she had to "register distress," and in another scene in which she repelled the advances of the villain by the sheer force of her personality. E. H. Calvert, as the wealthy purchaser of feminine charms, gave a thoroughly convincing performance. So did Camille D'Arcy as the wife who, knowing her husband's unworthiness, devotes her life to charity.

Margaret Fowler is a beautiful young girl, poor but with extravagant tastes. She is dissuaded by her mother from accepting Dick Conklin, with whom she is in love, because he is not wealthy. Later Le Moyne, an artist, sees her on the street and, attracted by her unusual beauty, paints her portrait. The picture attracts the attention of Henry Bancroft, a wealthy roué, who, tired of his present mistress, conspires to obtain Margaret. She is inveigled to an elaborately furnished apartment and tempted, but flees in horror. Later Mrs. Bancroft, who has been apprised by Dick of the conduct of her husband adopts Margaret, and by acting as the *deus ex machina*, so arranges events that her husband is exposed and Dick and Margaret happily married. E.

"THE SKATING RINK"

A Three-Part Comedy Adapted from the Klaw and Erlanger Play of the Same Name. Released by the Biograph Company, Jan. 5.

Timothy A. Tubbs ..... Fred Nolan
Matilda Tubbs ..... Madge Kirby
Amelia Tubbs ..... Louisa Owen
The Maid ..... Gertrude Bambrick
Breeze, the salesman ..... Bud Ross
Farmer Green ..... Phil Sloan
His Sons ..... Jack Mulhall and David Morris

Comic situations and amusing characters will always make a good comedy; this picture is replete with both, and besides the settings are exceptionally novel. There is plenty of action and the plot is not silly, but thoroughly amusing from beginning to end. The story is unusually strong for a comedy, and the tendency toward lagging is happily not to be observed. Gertrude Bambrick is a scream in her portrayal of the servant girl. Her every movement is so natural, and facial expression so unique that she is bound to appeal to any audience. The scenic effects are striking, and the burning of the large barn and the automobile fire truck are thrilling as well as amusing.

The story is that of a roller skate salesman who falls in love with the daughters of Farmer Tubbs. He decides to board at their house, and when Farmer Green attempts to foreclose the mortgage on the Tubb's place Breeze feels vitally interested. To help Tubbs and to sell his own wares he establishes a roller skating rink in Tubbs's barn. The fad immediately becomes a craze, young and old participating. Jealous old Green challenges Tubbs to a race on skates. Tubbs wins the race and the mortgage, which is the prize. For revenge Green sets the barn afire and with it Tobbs loses his daughters, who announce their engagements to the two roller skate manufacturers. S.

"CAL MARVIN'S WIFE"

A Three-Part Broadway Star Feature. Released by the Vitagraph Company, Dec. 4. Scenario by L. C. Russell. Produced by Ulysses Davis and Featuring Mary Anderson and William Duncan.

Dolly Leslie ..... Mary Anderson
Mrs. Marvin ..... Anne Schaefer
Cal Marvin ..... William Duncan
Joe McDonald ..... Otto Lederer
Harry Hale ..... Carleton Weatherby

Miss Mary Anderson makes her screen debut in this powerful three-part drama. She handles her role charmingly, and with her ability and pleasing screen appearance she should, in time, become very popular. William Duncan gives a strong characterization of his part, and the supporting cast is also deserving of credit. The plot of the story is good, but in places it could be more clearly picturized. The scenic effects are excellent and unmarred by poor photography.

The story is told by Joe, Cal's foreman. He tells Cal's mother how her son had met Dolly, a pretty chorus girl, and had married her despite his protests. A child is born to them, but dies. Dolly afterwards becomes friendly with Harry Hale, a member of her former company. She and Hale attempt to elope, but Cal catches them and then he finds out that the dead baby was Hale's son, not his own. In the fight that follows Dolly falls over the edge of the cliff, but a projecting tree saves her life. Hale is killed in an attempt to escape. Dolly is rescued and is forgiven by Cal. The mother, after hearing the story, extends her blessings to them. S.

The War God's Decree (A Three-Part Drama. Produced by the Pathe Italian Company and Released on the Pathe Programme Dec. 23).—The magnitude of the strife in Europe has so eclipsed the smaller highly dramatic events that we see very little of home conditions during the war, but this picture, in a most vivid and striking manner, presents conditions in the family of a soldier. Of course, there is the usual romance interwoven in the main theme, which in itself is exceptionally forceful and forms the basis of an excellent story of suspense and continued intensity. The settings are elaborate and beautiful, besides being particularly effective and picturesque. There is absolutely no artificiality about either the characters or the situations, and everything seems perfectly natural, due to able interpretation of the various roles. The photography is up to the usual Pathe standard, the fireside scenes being very clear and distinct, notwithstanding the dimness of the lights. Italian color is observed in all the settings. Lieutenant Louis, dissolute son of Count de Villiers, falls in love with Rose, wife of Frank, one of the tenants of the count. The desperate husband learns of this and is beside himself with rage. Some time later war is declared and Frank is called to the colors, going to the front with the feeling of wrath against his wife. Chance throws him in with the lieutenant, and he is ordered to carry a dispatch to headquarters. But while carrying out the orders he is wounded. He manages to reach his own home and have his wife carry the message for him. Captured while protecting his infant from some invading soldiers, he is sentenced to be shot. Just as he is facing the firing squad, his wife, who has succeeded in reaching her country troops, comes up with them to the scene of the intended execution and saves him. Here Padre Vincenzo effects a reconciliation between Frank and Rose. S.

SERIAL FILMS

Twenty Years Ago (The Third Episode in the Red Circle Series. Released by Pathe Jan. 1).—It is absolutely remarkable the way the plot is developing in each episode of this serial, more so because there are no thrilling adventures which have characterized most serials, but instead there is sustained intensity and a suspense which makes each episode seem better than the last. In this part there are several striking scenes, with most effective backgrounds. It tells how Mary has discovered June's secret, and with much effort she tells her mistress that she, June, is the daughter of "Circle" Jim Borden; but in the excitement following an attack on a little Western town, June was left with Mrs. Travis, when Jim had taken her child by mistake. Mary, fearing the result, had kept silent. The next day when Lamar calls, the butler inadvertently gives June a piece of one of the stolen bank notes. Mary, in trying to divert the resulting suspicions of Lamar, finds herself in a precarious situation. S.

V L S E BIG FOUR

The Big Idea Behind The Big Four

IT would be a misstatement to say that we are not anxious to sell Big Four features.

It would be a *greater* misstatement to say that our anxiety to sell Big Four features is ever permitted to overshadow our consideration of your best interests.

The elimination of Pot-Luck in booking features, and the elevation of Certainty was the controlling idea back of the organization of this combination.

For this reason, we have urged with all the earnestness we command, the "Open-Booking" policy—the policy which permits the exhibitor to select that which is best suited to his patronage, and reject that which is not—and we have been untiring in our efforts to have him see *personally* every picture before booking it. In other words, we seek only to sell a picture on its merits.

When it is not possible for the exhibitor to view a production, he has our assurance to so truthfully represent it, that he will never have occasion to question either our good faith or our judgment.

Based unqualifiedly on this principle, we offer this week, for the consideration of the progressive, quality-building exhibitor:

ANITA STEWART and EARLE WILLIAMS, front-rank favorites, in a five-part VITAGRAPH BLUE RIBBON FEATURE, "MY LADY'S SLIPPER," by CYRUS TOWNSEND BRADY.—A captivating heart-interest love story, replete with the lure of a beautiful woman's eyes and the romance of an adventure.

ANN MURDOCK, dainty darling of comedy triumphs such as "A Pair of Sixes," and RICHARD C. TRAVERS in CLYDE FITCH'S master farce, "CAPTAIN JINKS," produced by the ESSANAY COMPANY. — A shaft of sunshine, radiating sprightliness and good cheer and filled with the invigoration of a breath of cool, fresh air.

NANCE O'NEIL, America's gifted emotional actress, in a five-part LUBIN SOVEREIGN PLAY, "SOULS IN BONDAGE," from the pen of DANIEL CARSON GOODMAN, author of that most-talked-of novel, "Hagar Revelly."—A vivid, breath-catching problem play that will make you think and feel better for the thinking.

REGINA BADET, Parisian sorceress, in a five-part SELIG RED SEAL PLAY, "NO GREATER LOVE."—A play upon the heart strings of which James S. McQuade, the veteran staff writer of "The Moving Picture World," says, "Whoever views 'No Greater Love' on the screen will be the subject of a spell that is akin to the magical."

To round out this feast of genuine, prestige-building entertainment, the Hearst-Vitagraph News Pictorial in 1,000 feet of rapid-fire highlights of the news of the world and *your own community*—

And a two-part riotous comedy of the "Ford Flivver," with RAYMOND HITCHCOCK as supreme potentate of a galaxy of fun-makers, produced by the LUBIN COMPANY, and labelled, "THE WONDERFUL WAGER."

Just an average week's contribution to the welfare of the success-seeking exhibitor!

He who runs may read its moral.

V. L. S. E. Inc.

FEATURE FILMS OF THE WEEK

Gladys Rankin Drew's Son Produces Her Posthumous Photoplay, "Thou Art the Man"—"The Old Homestead" Full of Sentiment and Worthy of Denman Thompson

"THOU ART THE MAN"

A Six-Part Original Drama by "George Cameron" (Gladys Rankin Drew), Featuring Joseph Kilgour and Virginia Pearson. Produced by the Vitagraph Company Under the Direction of S. Rankin Drew for Release on the V.-L.-S.-E. Programme, Jan. 3.

Gilbert Raynor ..... S. Rankin Drew
Hon. Irving Marner ..... Joseph Kilgour
Emily ..... Virginia Pearson
John McDowell ..... George Cooper
Dr. Lamberton ..... Harold Foshay
Mrs. Tenrie ..... Billie Billings
Khitmatgar ..... William Davidson
Bearer ..... Walter McGrail

The story for this feature production goes back to the Bible for its foundation, and using the incident of David and Uriah as an inspiration sets forth a strong modern drama with all the picturesqueness of an East Indian setting. The picture gains much in sentimental value, as it was conceived and worked out by Gladys S. Rankin Drew on her deathbed, and was produced by her son as a moving monument in memory of his mother. But irrespective of its sentimental appeal the picture stands strongly on its merits, for it not only teaches a compelling moral lesson but is well worked out both as to the manner in which the basic idea was developed and in its production. It goes much farther than the average moving picture play, for it contains not only exciting action but ventures into the realms of the psychological. The way in which the workings of conscience are shown is particularly commendable. The picture has been given a setting and production throughout that is admirable, to say the least, the scenes in the fever stricken district being well handled and convincing. It can easily be seen that the director has made a careful and detailed study of East Indian life and the life of the English civil service employes.

S. Rankin Drew in the leading role handles a difficult part in an able and convincing manner, especially when he is called upon to simulate a man stricken with the deadly fever and who realizes at the same time the reason for his being banished to such a dangerous post. Joseph Kilgour gave a fine characterization of the man who plays with a human life in order to gratify selfish desire. His work was characterized by able acting throughout. Virginia Pearson in the leading feminine role was delightfully pleasing, although she was not called upon to do any great amount of acting. The balance of the cast handled minor parts well. The photography throughout was clear and distinct.

Gilbert Raynor, a clerk in the Indian Civil Service, has after much effort saved enough money to bring his wife out from England. She experiences difficulty in getting acclimated and finally is stricken with the fever. Raynor applies for a more remunerative position in order that he may send his wife to the hills, but the Hon. Irving Marner, the commissioner, refuses his request. A few days later Marner meets Raynor's wife and falls desperately in love with her. The agent in charge of one of the worst fever stricken stations in the whole district has died and Marner offers Raynor the post, knowing that he will also succumb to the deadly disease. Raynor accepts with great thanks and after sending his wife away to the hills takes up his new duties. Marner also goes to the hills for the hot weather and pays ardent court to Mrs. Raynor. Raynor is soon stricken with the fever, but writes his wife that he is enjoying perfect health. The district inspector reports Raynor's condition to Marner and says that if he is not relieved at once he will die. Marner refuses to order his relief. He tries to make advances to Mrs. Raynor, but is prevented by a vision of the fever stricken husband, brought about by his own accusing conscience. At last he can stand it no longer and decides to go to his relief. Coincidentally Mrs. Raynor hears of her husband's real condition and also sets out to rescue him. The rescue is successfully made, Raynor being reached in the nick of time. A happy reconciliation between husband and wife follows. Marner in straightening up the effects in the hut comes upon an open Bible and there reads the story of David and Uriah. The parallel is so deadly that his accusing conscience brings on a sudden attack of the fever and he dies. This concluding touch saves the story from being rather too reminiscent of Kipling's Departmental-room ballad, "Jack Barrett Went to Quetta." E.

"THE OLD HOMESTEAD"

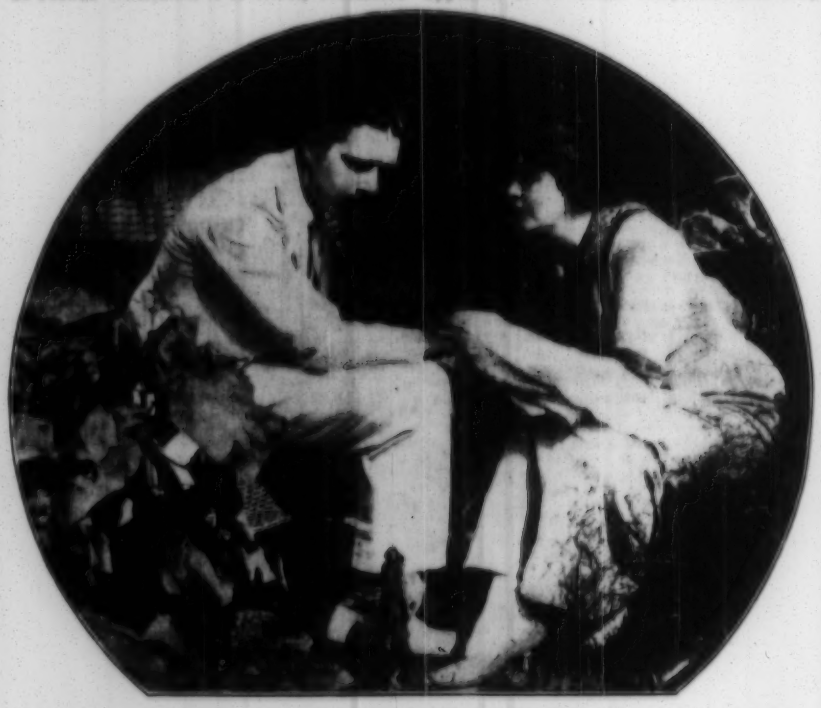
A Five-Part Adaptation of the Famous Old Play of the Same Name, Featuring Frank Losee. Produced by the Famous Players Under the Direction of James Kirkwood for Release on the Paramount Programme Dec. 26.

Joshua Whitcomb ..... Frank Losee
Reuben Whitcomb ..... Creighton Hale
Jack Hazzard ..... Denman Maley
Ruth Stratton ..... Louise Huff
Aunt Tildy ..... Mrs. Corbett
Cy ..... Horace Newman
Seth ..... Thomas Wood
Ricketty Ann ..... Margaret Seddon
Sheriff ..... Russell Simpson

James Kirkwood has preserved the classic "Old Homestead" for all time, for he has incorporated in the picture production all of those little touches of sentiment that have endeared the play to untold thousands for these many, many years. He has taken "The Old Homestead" of Denman Thompson and made of it a picture play that includes everything that made the old play famous and has besides several pictorial features which the play could never give. Practically all of the rural scenes were taken at the real old homestead of Denman Thompson in Swanzey, New Hampshire, and for this reason alone the picture is more graphic than the stage; for where Mr. Thompson achieved the realistic triumph of its day by showing a corner of the barnyard, with a few chickens roaming about, Kirkwood is able to show a whole farm. The picture also presents in a thoroughly delightful manner those peculiar twists of New England character, one of the factors which made the play so successful. "The Old Homestead" will live as a picture just as it has lived as a play, for it has the power of both laughter and tears.

Another feature of the production that calls forth enthusiastic praise is the manner in which it has been cast. The characters throughout were typical to the locale; they were the best collection of types that we have seen on the screen. Horace Newman and Thomas Wood scored heavily as Cy Prime and Seth, the two aged lovers of Aunt Tildy. It was almost uncanny to watch the work of Frank Losee as Joshua Whitcomb, it so closely resembled in every detail the characterization of Denman Thompson. His make-up was perfect; his mannerisms and gestures identical with those that made Joshua Whitcomb one of the most loved characters of the American stage. Margaret Seddon also deserves a word of praise for the able manner in which she presented the low comedy part of Ricketty Ann. It was a thoroughly good piece of work. Mrs. Corbett handled the part of Aunt Tildy in an able and convincing manner, while Denman Maley scored as Jack Hazzard, especially in the early scenes as Happy Jack, the tramp.

The picture has been given a careful and able production. The scenes showing the Grand Central Station and those outside of Grace Church had the added attraction of being real. We do not believe, however, that the choir boys of Grace Church wear Eton collars and black neckties. We never saw any choir boys who did in an Episcopal Church. This is only a minor detail, but it is these little things that do much toward making a picture perfect. Viewed broadly, however, it is a mighty fine picture, a picture that will carry the humorous, pathetic story of "The Old Homestead" down through the ages of filmdom and serve as a moving monument to its creator, Denman Thompson. E.



S. RANKIN DREW AND VIRGINIA PEARSON IN "THOU ART THE MAN" (VITAGRAPH).

"THE OTHER GIRL"

A Five-Part Modern Drama Written by Augustus Thomas and Featuring James J. Corbett. Produced by the Raver Film Corporation under the Direction of Percy Winter. Prepared for the Screen by George D. Proctor.

Frank Sheldon ..... James J. Corbett
Rev. Clifton Bradford ..... Paul Gilmore
Henry Waterman ..... Horace Vinton
Thaddeus Fulton ..... Mortimer Martini
Judge Newton Bates ..... Lewis Thiel
Reginald Lumley ..... Rawland Radcliffe
Arthur Taylor ..... Harry Redding
Butler ..... Ten Eyck Clay
Mrs. Waterman ..... Mona Ryan
Catherine Fulton ..... Becky Bruce
Estelle Kittredge ..... Edith Luckett
Myrtle Morrison ..... Francis Thompson
William Muldoon ..... Himself

"The Other Girl," as transposed from stage to screen, has an intricate plot with much detail, but it has been well worked out and the story is clear and comprehensive. It endeavors to show that a pugilist may win the love of a girl in a higher station in life if he goes about it in the right way. The picture has in addition two well-known celebrities, James J. Corbett, one-time champion of the world, and William Muldoon, the famous wrestler and rebuilder of physical wrecks. This is the first time that he has consented to appear before the camera or permit extensive views of his well known health farm.

In addition to the pugilistic star, the picture has another leading man in the person of Paul Gilmore, as the Rev. Clifton Bradford, who gave a most finished and polished performance throughout. There was little opportunity for any great acting, the picture being more in the nature of a narrative than a drama, but what little chance there was was seized upon by Mr. Gilmore. He made the most of every little opportunity. Becky Bruce, in the leading feminine role, was delightfully pleasing throughout, and the balance of the cast handled minor parts well. The photography in the early scenes appeared to be rather hazy, but this may have been the result of poor printing rather than inefficient camera work.

The story has to do with a minister who is almost human. He goes out to Muldoon's farm to engage an instructor who can build up his run down physical condition and mistakes Kid Garvey, the champion heavyweight, for one of the instructors. The pugilist is known under his own name, Frank Sheldon, and as such is introduced into the family of Henry Waterman, a banker, where the minister is living. Catherine Fulton, a wealthy member of the social elect, who is also visiting the Waterman's, loses her heart to the pugilist though engaged to Reginald Lumley, a society butterfly. Lumley in turn is in love with Myrtle Morrison, a dancer on the vaudeville stage. There follows numerous complications, almost as many as in a farce comedy. Needless to say all the love affairs are finally straightened out, after the pugilist has eloped with the wrong girl and been arrested for reckless driving, and the picture closes with a trio of happy endings. There was one night scene showing the myriad lights of Broadway looking north from Times Square that was particularly beautiful and served to recompense for much of the photography that had gone before. E.

"HELEN'S RACE WITH DEATH"

The First Two Reel Episode in the new Railroad Serial, "The Girl and the Game," Featuring Helen Holmes. Produced by the Signal Film Company, under the Direction of J. P. McGowan. Released on the Mutual Programme, Dec. 20.

Helen Holmes ..... By Herself
George Storm ..... Leo Maloney
Robert Seagrue ..... George McDaniel
Spike ..... J. P. McGowan
Amos Rhinelander ..... J. L. Farley

A new serial is largely judged on the merits of the introduction, so, without doubt this series should prove one of the best of its type, for not only the introduction and the first episode begin the development of a strong plot, but the famous railroad girl, Helen Holmes, is seen back at her old stunts. In the first episode she jumps off an open draw on hoseback into the river, and in the second she leaps from one racing engine to the tender of another on the next track. The story is of sufficient intensity to arouse great interest, even if it were not for Miss Holmes' thrilling feats. The photography is a masterpiece of its type, the scenes being clear and distinct and the shadow work and dim lights being particularly effective. Director McGowan's experience in this line stand him in good stead and he is without doubt producing a masterpiece.

The story is that of a little girl who is saved by an urchin. Years later when she is grown up she prevents a collision between a runaway freight and a passenger train. The freight is afterwards wrecked, and the fireman proves to be the urchin who once rescued her.

The second episode is called the "Winning Jump." The story is continued and her old friend the fireman again proves himself a hero. The safe of President Holmes is robbed of the plans for a proposed cut off of which another railroad is desirous of knowing the location. Helen signals a freight and the fireman and the crew come to the rescue and they detach the engine. Then begins a wild ride after the robbers who have escaped on another train. In the end they are captured. S.

"LYDIA GILMORE"

A Five-Part Adaptation of Henry Arthur Jones's Play of the Same Name, Featuring Pauline Frederick. Produced by the Famous Players Under the Direction of Edwin S. Porter and Hugh Ford for Release on the Paramount Programme Dec. 26.

Lydia Gilmore ..... Pauline Frederick
Dr. Gilmore ..... Vincent Serrano
Ralph Benham ..... Thomas Holding
Mr. Stracey ..... Robert Cain
Mrs. Stracey ..... Helen Luttrell
Master Ned Gilmore ..... Jack Curtis
Detective ..... Michael Rale

Pauline Frederick is Pauline Frederick, and irrespective of the vehicle she uses the result is sure to be pleasing, because Pauline Frederick has the title role. Such is the case with "Lydia Gilmore," for whereas it is impossible to express any great amount of admiration for the play, one is simply forced to admire the clever work of this inimitable actress. And yet when all is said and done, she has less opportunity for displaying her well-known ability in this offering than any it has been our pleasure to see her in. A large part of the picture is taken up with beautiful poses, artistic and admirable from a pictorial standpoint, but containing very little action. The last reel showing the murder and the scene in court is exceedingly dramatic, and it is here that the real Pauline Frederick is again seen. She handles this part of the production with a force and ability that is highly commendable. Her work is always characterized by distinction, but in this scene she rises to an emotional climax that is electrifying in its intensity.

The picture has been given a most elaborate production. The directors were fortunate in discovering such a beautiful estate for the filming of the exteriors, and they have built the interiors in conformity with the beauty of the outside locations. The scenes in the sunken garden were especially pleasing, both as examples of landscape gardening and in the manner in which they were presented.

The supporting cast was strong. Vincent Serrano, playing opposite the star, gave a convincing performance with the exception of a slight tendency to overact. This was noticable throughout the whole production. Thomas Holding scored as the disappointed lover, and Helen Luttrell was pleasing as the other woman in the case. Jack Curtis did some exceedingly capable work in the juvenile part of the young son. The photography was extremely good throughout, some very beautiful effects being obtained, especially the exteriors.

The story tells of a young girl forced to give up her lover and marry a wealthy man whom she does not care for. Several years later he has tired of her and is having an affair with a married woman. He makes an assignation with her, which is discovered by her husband, who when the gay Lothario calls attempts to strangle him. In the fight which follows Dr. Gilmore seizes a knife and kills the husband. He is seen to leave the house by the butler, and on this circumstantial evidence is arrested. At the trial his wife provides him with an alibi, saying that he did not leave the house that night, thus perjuring herself in order that her son might not grow up burdened with his father's crime. It looks very much as though the murderer would be acquitted when the young son is put on the stand and rather than have her boy tell a lie, the wife confesses. Dr. Gilmore dies of heart failure just before he is to be executed, and Lydia finds happiness with the lover of her youth. E.

KNICKERBOCKER PROGRAMME

Marie Doro Delightful in "The Wood Nymph", a Poetic Fantasy—Bessie Barriscale and Bruce Mc Rae in a Strong, Stirring Drama, "The Green Swamp"—Weber and Fields Amuse in "The Worst of Friends"

The new Triangle programme at the Knickerbocker Theater for the week commencing Sunday, Jan. 2, contains three mighty attractive offerings, a poetical fantasy called "The Wood Nymph" featuring Marie Doro, which, besides being an unusual example of photographic art, contains a most thrilling and realistic forest fire; a strong drama based on the theme of needless and uncontrollable jealousy featuring Bessie Barriscale and Bruce McRae called, "The Green Swamp," and a most laughable two-part comedy entitled "The Worst of Friends," in which Weber and Fields have the stellar roles.

The programme opens with "The Wood Nymph," a fantastic offering written by Granville Warwick and produced by the Fine Arts, under the direction of Paul Powell and the supervision of D. W. Griffith. It presents pretty Marie Doro in a particularly attractive rôle and gives her a wealth of opportunity to display her grace and charm. The picture has been taken in the midst of a California forest with the result that there is some of the most beautiful outdoor photography that the Griffith studios have ever turned out. After several thousand feet of unadulterated beauty the tenor of the production changed and the latter part showed a startlingly realistic forest fire in which the fair young nymph of the woods is rescued from a burning death, nearly raped, and then returned to the arms of her young lover.

Marie Doro, in the leading rôle of the young girl, who had been brought up in an Arcadian wilderness far from the haunts of man, and educated in the simple belief of Greek mythology, was particularly attractive and pleasing. She flitted about among the trees with a wildness and abandon, with a simple poetic grace of movement that was the epitome of lithesomeness and beauty. The scenes in which she believes that she brings Apollo from out the confines of a tree were carried through with a naïveté that was most delightful. She was most ably supported by Charles West, Wilfred Lucas, Frank Campeau, Cora Drew, Fred Graham and Pearl Elsmore.

The story tells of a young girl whose father and mother have separated. The mother has secreted herself in a large forest, where she has educated her daughter to believe that she is a wood nymph. The early scenes are largely taken up with the exposition of this idea. Unknowingly the girl's father and brother accompanied by their friend, William Jones, pick out this particular stretch of woods in which to camp. Jones and the girl meet and lose their hearts at sight. The brother also meets his sister without knowing her identity, and is seized with an unclean desire. Later the forest is set on fire and the brother is the one who saves the girl's life. He locks her in a cabin and is about to assault her, but her innocence and purity cause him to desist. Later there is a general reconciliation between the separated husband and wife and the girl gives the expected answer to Bill Jones' formal proposal.

"The Green Swamp" is a strong exposition of unwarranted and needless jealousy exceptionally well worked out at the clever hands of Bessie Barriscale and Bruce McRae. It was written by C. Gardner Sullivan and produced under the direction of Scott Sidney at the Thomas H. Ince studios. C. Gardner Sullivan has written a rather unusual story, illustrating the great danger of this emotion when carried to the extreme. The picture has been most elaborately staged and photographed with some particularly fine examples of good camera work.

Bessie Barriscale does some of the best work of her career in this production. She has been given a part that calls forth its quota of dramatic effort and she has seized her opportunity with avidity. She has also acquired a degree of petulance for this one occasion that fits in admirably with the rôle she is called upon to play. Bruce McRae, playing opposite, gave the usual strong, convincing performance that is expected of this actor and at all times was the character which he was portraying. The supporting cast was strong and able and contained such well known names as J. Barney Sherry, Milton Ross, Lola May and Louise Brownell.

The story tells of a doctor's wife who is insanely jealous. She carries her senseless fear that he is unfaithful to her so far that she almost causes one of his youthful patients to lose its life. This serves as a lesson to her and she promises never to suspect him again. The doctor in attending a case at the hospital contracts tetanus. His life can be saved if a particularly dangerous operation is performed at once. He dares not tell his wife what is the matter with him, as she is pregnant and he fears the effect the knowledge will have on the unborn child. Consequently he deceives her. She becomes suspicious and is just about to invade the operating room when the surprise of her entrance would mean death to her husband when she remembers her promise. Her faith wins the day and she is saved the agony of becoming the unconcious murderer of her own husband.

Weber and Fields were their usually funny selves in the two-part Keystone comedy staged under the direction of Frank Griffith, assisted by Jean Haves, called "The Worst of Friends." It was a typical Keystone offering replete with ludicrous features far too numerous to mention. It is enough to say that the audience at the Knickerbocker laughed uproariously at the exceedingly amusing antics of this laughable pair. The supporting cast included Alice Davenport and Mae Busch. E.

"GREEN STOCKINGS"

A Five-Part Comedy Adopted from the Play of the Same Title by A. E. W. Mason. Produced by Wilfrid North. Picturized by Eugene Mullin. Featuring Lillian Walker. Now Playing at the Vitagraph Theater.

Celia Faraday, the eldest daughter, ... Lillian Walker
Henry Faraday, her father ..... Frank Currier
Ida Faraday, her aunt ..... Louise Beaudet
Phyllis Faraday, the youngest daughter, ... Adele de Garde
Madge Rockingham, Faraday's second daughter ..... Lillian Burns
Colonel Rockingham, her husband, ... Charles Wellesley
Robert Traver, an aspiring politician, ... Charles Brown
Admiral Grice, Jim Raleigh } Friends of the Faraday's and Political Constituents of Traver ..... John T. Kelly, Denton Vane
Colonel Smith, "The Mysterious," ..... Stanley Dark

Although not a hilarious comedy, this play is highly amusing and, moreover, it is continuously funny, not only the situations, but the plot itself. The comedy is of a quality seldom used in long plots, and what is more remarkable, the original qualities of the story are carried out faithfully on the screen. A more realistic comedy has seldom been produced, and there is not the least bit of artificiality. The characters are exceptionally true to life and a more creditable cast would be hard to pick. Lillian Walker is seen in an unusual role during the first part, that of an unmarriagable girl; but her engagement changes everything, and we again see her as her own vivacious self. Robert Travar is excellent in his portrayal of the English politician, and Adele de Garde shows marked talent in her portrayal of the aunt. The settings are very elaborate and the photography is exceptionally clear and distinct.

The story is that of an eldest sister who is more of a servant to the family. To stop their ridicule, she announces that she is engaged to Colonel Smith, and writes him a letter which the sister mails. Some time later she announces the death of her fiance, but the real Colonel Smith, who had received the letter, turns up, and after many explanation he takes the place of the supposedly departed suitor. S.

"REDEEMED THROUGH LOVE"

A Three-Part Drama by Alice Williams. Released by the Vitagraph Company, Jan. 15. Produced by C. J. Williams. Featuring Jewell Hunt.

Nell ..... Jewell Hunt
Saunders ..... Logan Paul
Johnny ..... Barry McGarry
Doctor ..... Anders Randolf
Allan Drew ..... Paul Hornung
His Mother ..... Mrs. C. J. Williams
Grocery Man ..... Jay Dwiggins
Nurse ..... Belle Bruce

There is a good theme to the story, that of moral correction by trephining, and is handled in a satisfactory and convincing manner; but the lack of finesse in a few scenes, especially that of the cabaret, tends to create an atmosphere of artificiality, which is somewhat dissipated by the natural and unaffected acting of Miss Hunt. She puts her whole personality in the role with most pleasing results. The characterization of Johnny fails to convince to the extent that is necessary if a par with Miss Hunt's interpretation were to be maintained. The detailing generally is excellent but in other parts, as when the door in the doctor's office leads to the ward in one scene and in the very next it opens into the street vestibule, there seems to be a certain lack of foresight. The story is well told and the photography is above the ordinary.

The story tells of a girl who becomes a criminal through a blow on the head. Her only friend knows of this two-sided nature, but when a model is needed where he works he gets her the position. In that capacity she meets a famous surgeon and in the end the bone pressure on her skull is relieved and she is cured of her criminal tendencies. Her father is shot while attempting to rob her employer's home, and her friend's sympathy in the hour of need wins her promise to be his wife.

There are some exceptionally clever situations, the most prominent of which is, where Nell, acting as model, confesses her evil ways at the sight of a policeman who is to work with her. S.

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Clifton Crawford	Fania Marinoff	Ann Sutherland
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Because they told him to.
He left his wife at Simla
On three-fourths his monthly screw.
Jack Barrett died at Quetta
Ere the next month's pay he drew.

And when the Last Great Bugle Call
Adown the Hurnal throbs,
When the last grim joke is entered
In the big black Book of Jobs,
And Quetta graveyards give again
Their victims to the air,
I shouldn't like to be the man
Who sent Jack Barrett there.

REVIEWS OF FEATURE FILMS

"EXCUSE ME"

A Five-Part Comedy based on the Famous Play by Rupert Hughes. Produced by Henry W. Savage and Featuring George Marion. Released by Pathe Dec. 31.

The Pullman Porter.....George F. Marion
Lieut. Harry Mallory.....Harrison Ford
Marjorie.....Geraldine O'Brian
Jimmy Wellington.....Robert Fischer
His Wife.....Vivian Blackburn

The hilarious lines which characterized the stage production of "Excuse Me" and made it one of the most popular farces are used in their original form in the film adaptation, and moreover the cast was selected from among those who have played in the legitimate productions. The titles are numerously interspersed between the comic situations, adding ludicrousness to the general effect and sending the audience into hysterics. The majority of them are long, which would ordinarily tend to create jerkiness, but just the opposite has been effected and the picture expresses the true qualities of the farce. The scenic effects are novel in that they are so few in number, there being only a few exteriors in the first reel and after that all the action takes place inside a Pulman car, but this fact is lost sight of in the swiftness of the action. There is neither variety nor elaborateness in the settings, yet they are particularly effective and serve their purpose in providing suitable backgrounds for the many comic incidents. There seems to be no one especially big, comic situation but a series of events, one funnier than the other, creates an air of merriment throughout the whole production. The characters themselves add to this spirit as they seem to have the attitude of making an ordinary situation appear funny. George Marion is a circus by himself, in the role of the Pullman porter, the genial darky, ever ready to oblige. Geraldine O'Brian gives a most pleasing interpretation of the eloping, but unmarried girl. She is a petulant, lovable little Miss, and one can hardly blame the gallant Lieut. Mallory for wanting to elope with her. Jimmy Wellington is a highly amusing character, but only a clever actor like Harrison Ford is able to make the most of the part. The remainder of the supporting cast is also worthy of mention. The play is absolutely real and there is nothing artificial about it. It is a most fitting introduction of the Savage plays into the realm of the silent drama.

The story is highly amusing and well told. Lieut. Mallory has to catch the Overland Limited so as to be able to sail with his regiment to the Phillipines, and he persuades his sweetheart, Marjorie, to elope with him, but they do not have time to get married. Jimmy Wellington and his wife, unknown to each other, are on the same train bound for Reno to get a divorce. Among the other passengers is the Rev. Dr. Temple and his wife, out for a lark. Nobody knows that he is a minister. Complications follow in rapid succession and to save Marjorie and Mallory from being married by a Mormon minister Temple reveals his true identity and saves the situation.

S.

HARRIS FORD AND GERALDINE O'BRIEN IN "EXCUSE ME" (PATHE).

"THE TEMPTATION"

A Six-Part Drama Featuring Geraldine Farrar. Produced by the Jesse L. Lasky Company under the Direction of Cecil B. DeMille, from the Scenario by Hector Turnbull. Released on the Paramount Programme, Jan. 3.

Renee Dupree.....Geraldine Farrar
Julian.....Pedro De Cordoba
Otto Muller.....Theodore Roberts
Madame Maroff.....Elsie Jane Wilson
Baron Chevrial.....Raymond Hatton

The wonderful personality, the magnetism, and above all the inimitable histrionic power of Geraldine Farrar are brought out in this picture even more strongly than in "Carmen." Moreover the idea that Miss Farrar can play only heavy dramatic roles is effectively refuted, and those who saw her as the little gypsy in "Carmen" will receive a most agreeable surprise. The picture radiates the frank, lovable side of her character, in other words it is Geraldine Farrar herself we see, not an interpretation of a role. The human tenderness, the pathos and primarily the naturalness to life itself, show the magnetic character of the singer, and so realistic is her singing that if you have heard her voice you seem to hear the beautiful tones once more. When she sings "Home Sweet Home" there is a markedly visible effect on the human derelicts used in the scene. It is not acting, as the characters are true denizons of the underworld—perfect types, imported from the slums for the dive scene. This is really one of the most perfect scenes ever produced in motion pictures. There is absolutely no artificiality about it. Another remarkable point in the picture is the frequent use of scenes with only two characters. Instead of creating an atmosphere of tediousness they tend to add strength to the play, due to the remarkable power of Miss Farrar seen at close range. It is in these scenes, the hardest to put across, that the premiership of Miss Farrar as a motion picture actress predicted by those who saw her four remarkable characterizations in "Julien," is apparent.

The remainder of the cast is on a par with the famous diva. Pedro De Cordoba, the brilliant toreador in "Carmen," is seen as the young composer in love with Renee. In this role De Cordoba is given ample opportunity to display the talent which has made him one of the foremost young actors on the American stage. Being a foreigner he is able to portray with real fineness the temperament of the Latin in his delinlation of the struggling musical genius. Theodore Roberts, as Otto Muller, the impressario, is seen in one of the best characterizations he has ever given. Elsie Jane Wilson, as Madam Maroff, has a part exactly suited to her wonderful emotional ability.

The story is the exact antithesis of "Carmen," being of modern didactic type, and moreover it is based on possible and some actual happenings. It is true to life and is intended to show the politics and other forces that stand in the way of operatic success. The scenes are laid in a Bohemian atmosphere, and afterwards in the opera house itself. The emotional qualities tend to dissipate critical examination of the settings, although they are particularly effective. The photography is of the highest standard, and the master hand of Director de Mille is discernible throughout.

The story deals with a young cafe singer, Renee Dupree, who is engaged to a violinist and composer, Julian. In time she is offered success in return for herself by the great impresario, Otto Muller. She incurs his enmity by refusing. Hard times beset the young couple and Renee is forced to compromise herself so that Julian's opera may be produced and his shattered mind restored. The opera is staged and Renee is starred in it. While she is preparing to keep her bargain with Muller, the latter is killed by the woman he had deserted, Madam Maroff. Before dying, Muller writes who killed him and Renee, her reputation saved, returns to her love with fame and fortune.

S.

"THE GOLD COBRA"

A Three-Part Pathe, Italian Victory Film. An Oriental Drama, Released Dec. 1.

For interest and colorful Oriental settings this picture equals any of its length in the market. The plot, based on East Indian intrigue is very strong and of continued intensity. Local color is strictly observed, and some of the scenic effects are brilliant. Seldom has the acting been surpassed in a picture of its length. The cast is composed entirely of foreigners, as the picture was taken abroad. The views are all very clear, and the story itself is well articulated.

The story is that of an Englishman, Colonel Douglass, who returning from service in India purchases an estate from Frank Mallon, a heavily indebted young man. A short time later Douglass's daughter, Kathleen, becomes engaged to Sir Robert Hamilton, and in honor of the occasion her father presents her with a gold cobra which he secured from a sect in India. Mallon steals the image that night. In reply to an urgent telegram stating that his property had been destroyed, Hamilton plans to leave for Africa. Kathleen, to detain him, "kidnaps" herself and demands the gold cobra as a ransom. Unable to find it her father and Hamilton immediately engage in a search for it. Hamilton forces Mallon to give it up after he discovers it in his possession. Mallon escapes, but is afterward recaptured by the police, and Kathleen, fully repentant and convinced that her lover will not leave her, returns.

S.

PACIFIC COAST STUDIO NEWS

By MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—James Horne (Kalem) began the making of George Howard Bronson's "The Love Pirates," with Ollie Kirkby and Marin Sais sharing leading honors. S. F. Gottschalk is director of the new comedy company at the Kalem studio, with Ethel Teare as leading woman. Porter Strong will do one-reel light comedies at the Hollywood studios, while "Ham and Bud" will be seen in one-reel comedies with William Bodine as director.

Rolin S. Sturgeon brought his "God's Country-and the Woman" company down from Bear Valley for Christmas, but took them back again immediately afterward, also taking forty extras back with him.

At the private showing of "Peggy," with Tom Ince as host to city officials and well-known people of the legitimate stage, an amusing incident occurred in the dim theater and was enjoyed by the few who overheard. A film man mistook the curly head of Mayor Sebastian for that of Thomas H. Ince, and he introduced several people to him in the name of the latter. The Mayor apologized for being "only the Mayor" and pointed out Mr. Ince in the next loge.

Bartley Cushing was brought from New York by Thomas E. Dixon to co-direct with the latter in "The Fall of a Nation." Mr. Cushing acted as directer for Mr. Dixon's road shows for several years.

Charlie Chaplin finished his burlesque of "Carmen" and he and his company rested by way of enjoying the holidays.

The Franklin Brothers, C. M. and S. A. (Fine Arts Studio), co-directors of "Martha's Vindication" have returned from the heights of Mount Lowe where they spent several days getting scenes with Norma Talmadge, Tully Marshall, Seena Owen, Charles West, Ralph Lewis and Millard Webb in the cast.

Henry McRae went to Chicago to join his wife in the enjoyment of the holidays with relatives. Upon his return he will sail from San Francisco on Jan. 8 with a picked company of Universal players for a trip to the Orient, which will consume seven or eight months at the least.

Dell Andrews, twenty-one years old and the head of Inceville's cutting department, is the proud father of a little girl. The baby will be named the mascot of the new Culver City studio.

Mack Sennett and William Collier appeared in the first scene made on the Keystone Company's big new indoor stage.

Sam Bernard completed a two-reel comedy at the Keystone studio in five days and sped East to keep a New York contract.

"Sedition," a strong five-reel drama by L. Geuez purchased by the Signal Film Corporation, to be directed by J. P. MacGowan, will be the first multi-reel feature that that company will put out. It will be a Signal Mutual masterpicture. Two-reel Vogue comedies will have Sam Burns as character lead.

De Wolfe Hopper received a shower of telegrams from New York after the presentation there of the Triangle (Fine Arts) feature, "Don Quixote." Sir Beerbohm Tree is a new arrival at the Triangle Fine Arts studio, where he will produce "Macbeth." D. W. Griffith is also a recent arrival from the East.

Fanny Ward attended her screen debut in "The Cheat" at Tally's. Afterward there was an influx of everybody to Levy's. Tom Ince stayed long enough to hear a girl sextette introduce the ballad, "Peggy," into cafe-being. The words were written by Mr. Ince and the music by his orchestra leader, Victor Schertzinger. The song took well and promises to be much sung.

A quotation from a sermon preached by Dr. C. C. Selecman, pastor of a Los Angeles church, denouncing the film studios of the coast as camps of immorality, was answered by H. O. Davis, director general of Universal City; Thomas H. Ince, the Southern California Committee; The Motion Picture Board of Trade of America, and others, refuting the scandalous statements made by Dr. Selecman. The *Examiner* gave space to these various replies.

William F. Russell came down from Santa Barbara to Los Angeles to spend the holidays with his brother, Albert Russell, of the Biograph Company. Mr. Russell will be seen hereafter only in five-reel Mutual masterpictures released by the American Company.

INTRODUCING 1916.

The West Coast film colony danced the Culver City Ince studio into dedication on New Year's Eve. The officials of the city of Los Angeles were also the guests of Mr. Ince on that occasion.

The Universal Company took prominent part in the twenty-seventh Annual Tournament of Roses in Pasadena on New Year's day. The company secured the exclusive right to film the events in Tournament Park at Pasadena and was also represented by a float in the rose procession. Louise Welch was the central figure of this float, and played the lead in a number of scenes by Joseph De Grasse in Ida May Park's three-reel scenario, "The Trail of the Sun."

Al Christy has ceased to make Nestor comedies and instead will produce Christy comedies with his same company of fun makers. It is likely the Christy Comedy Company will be part of the Universal Programme.

Frank Keenan (Inceville) was one of the few coast people who went East for the holidays. His destination was New York—to "see himself" on the Knickerbocker screen, and the rest of the Keenan family.

Carl Laemmle is in Los Angeles in conference with his new general manager, H. O. Davis, and for a general inspection of the plant.

Sir Herbert Beerbohm Tree was a noted arrival in the city of film-making. He was met at the train by Mayor Sebastian, the Red Cross Society and representative members of the Fine Arts Studio. John Emerson, who had just arrived from New York, was among those to greet Sir Herbert, whose work in "Macbeth" Mr. Emerson is to direct.

S. S. Hutchinson is the next film notable whose arrival in Southern California is heralded. Jan. 15 is the date about which the American studio at Santa Barbara expects its president.

W. R. Sheehan, who has seen the various Fox companies safely esconced and busily at work at the Selig Edendale studio, will not return to the East for another month. Harry Leonhart, the Pacific Coast manager of the Fox interests, has been a pleasant and a busy host since the arrival on the coast of the Fox forces.

Inceville studio's gift to Mr. Ince was an artistic clock and the directors' gift to him was a completely equipped traveling case. Mr. Ince intends to be in New York for the opening there of "Peggy."

The football teams of Browne and Washington State University were the guests of Carl Laemmle at Universal City the day following their arrival on the coast. The game between these teams was the big event of the Tournament of Roses held on New Year's Day at Pasadena.

Cleo Madison has renewed her contract with the Universal company for the year 1916.

Dorothy Gish arrived on the coast on Dec. 27. It was the day on which Elliot Dexter finished his work at the Fine Arts Studio and started back for New York.

Fay Tincher traveled to El Paso, Tex., to eat Christmas dinner with her mother at the Tincher home.

George Bronson Howard, author of "Snobs," has become a photo-dramatist with the Lasky Company.

Frank Reicher is directing the new picture in which Fanny Ward will appear. It is an original scenario by Margaret Turnbull. Fanny Ward has taken possession of her just purchased home in Hollywood.

Marshall Neilan returned to the Selig Zoo studios and is already at work on the direction of a multiple-reel script.

Dustin Farnum, Forrest Stanley, and Constance Collier are playing the leads in the three respective productions now being made at the Morosco studios.

Director William Wolbert has returned from Truckee with his Vitagraph Company, in which Webster Campbell and Mary Anderson play the leads.

The National Drama Corporation, headed by Thomas E. Dixon, moved into its new studio two days in advance of the New Year.

"The Girl and the Game," featuring Helen Holmes, received an enthusiastic reception on its introduction into Los Angeles.

The Colgrove studio, which formerly housed the National Company, has been taken over by Rube Miller, of the Vogue Company, who will produce a one-reel slapstick comedy a week. Arthur Tavares will have the character leads; Madge Kirby, ingenue; Alice Neice, female characters, and the release will be a weekly one on the Mutual Programme.

Roy Myers will direct five-reel dramatic Signal Mutual Masterpieces, to have an early release, in which Rhea Mitchell, Hal Cooley, Francis MacDonald, and E. Alyn Warren will have the leading parts.

COMPLETE CAST OF "THE RED CIRCLE" (PATHE-BALBOA).

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Arranged and directed by Fred E. Wright

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Selig

"WHY LOVE IS BLIND"

Jack Pickford, the International Star, as "Bobbie" in "Why Love is Blind," a Selig Feature Drama of Circus Life, released Monday, January 17th, through General Film Service, enacts a role of genuine heart interest.

SELIG TRIBUNE

Selig Tribune No. 5, released through General Film Service on Monday, January 17th, will present the new and the novel.

SELIG TRIBUNE

Selig Tribune No. 6, released through General Film Service on Thursday, January 20th, will carry Reel News while it Is Real News.

"When the Circus Came to Town"

A fine and dandy comedy in Chronicles of Bloom Center Series, in which all the true-to-life comedy types disport. Released on Saturday, January 22d.

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CURRENT RELEASES

Richard Ridgely
"The Destroying Angel"
5 Parts—December 8

Edward C. Taylor
"The Hand of the Law"
3 parts—December 17

George Ridgwell
"The Matchmakers"
3 Parts—December 31

Frank McGlynn
"Faith and Fortune"
3 parts—December 10

Bob Walker
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PACIFIC COAST STUDIO GOSSIP

No, Gretchen Hartman was NOT one of the many who were given their notices by the Biograph Company in Los Angeles. Miss Hartman is still acting for J. Farrell Macdonald, and she is one of the "oldest inhabitants" in point of service.

Neva Gerber is thoroughly enjoying her holiday, acting as chauffeur to Adelaide Wise, the sister of Tom Wise, who is selling books and plays and things to unsuspecting photoplay manufacturers on the Coast. Neva and Miss Wise are great friends, hence the chauffeur act, said chauffeuring being done in Neva's car.

Alan Hale, who is taking the part of Tom Driscoll in the big Lasky feature, "Pudd'n Head Wilson," met an old friend down town. He asked Alan how things were at the Biograph, and Hale informed him he had left the Biograph and was going to Lasky. "When do you start?" queried the friend. Hale told him, and noting the man's mystification, repeated the information he was going to Jesse Lasky. "Oh," said his pal, "I thought you said you were going to Alaska, and I was wondering how the mischief you could get there for work to-morrow morning."

Charles Ray, of the New York Motion Picture Corporation, is to start in a feature photoplay with a Western atmosphere as his next vehicle. Ray has been commanding more than ordinary attention of late by reason of a series of splendid acting in the features he has appeared in. Surely there is no actor who deserves his success more than Charles Ray, he has worked for every bit of it.

Cecil B. De Mille, director-general of the Lasky Company, has gone on a vacation, following the completion of "The Golden Chance" in which Cleo Ridgely was starred.

Tom Forman, playing opposite Blanche Sweet in "The Ragamuffin," has gone back to bed to finish up the attack of pneumonia with which he was stricken during the filming of the picture.

Francis Ford is home again, after having visited the "Old hum folks," down in Maine. He will produce "The Phantom Island," with Dorothy Davenport as lead.

Mr. James Davis and his company are now at the Hollywood studios of the Kalem Company, producing the "Hazards of Helen." These series were formerly produced at the Glendale studios, but with Mr. Hamilton Smith's arrival as Pacific Coast representative for the Kalem Company, it was decided that with the proposed plans for more elaborate production of the series and with Mr. Smith writing the stories to be produced it would best serve this increased scale of production were Mr. Davis and his company at the Hollywood studios, where Mr. Smith is located.

Crane Wilbur, the romantic star of the David Horsley Company, with the able assistance of Director Robert Broadwell, is working on a five-reel preachment against the legalized death penalty under the title "Capital Punishment." Mr. Wilbur is the author of the story and will be featured, being supported by Gypsy Abbott, Carl Von Schiller, Brooklyn Keller and others.

Victor Moore, the Lasky star, will soon be seen in the photodramatic version of the famous play "Elevating a Husband." Fanny Ward, who is also being featured by the same company and who is now appearing in "Tennessee's Partner," has just purchased a home in Hollywood, while Blanche Sweet has just completed the "Ragamuffin" under the direction of William C. De Mille and is now taking a brief rest before starting a new picture.

To whom it may concern. Be it known that Tom Walsh, assistant to Manager Daugherty of the Biograph Company, extends a sheltering arm to escaped or pardoned convicts. My first impression of Walsha was that he was a benevolent chap. Deep stuff.

In order to finish their last picture for the Keystone Film Company, Weber and Fields, the famous comedy team worked steadily for eighteen hours without even a halt for meals on the day their contract expired. Cloudy and rainy weather made it almost impossible to photograph, but a covered stage was hurriedly set up, several banks of lights arranged and the work proceeded in spite of the elements. Mack Sennett personally directed the comedians through the long siege, and his tireless efforts resulted in finishing the work long after darkness had fallen. At the last minute the tired pair were rushed to the train with their make-up still on. Their strenuous finish and hurried departure was due to the fact that the Orpheum bill at San Francisco was topped with the name "Weber and Fields" and opened with a matinee the next day, leaving just fifteen hours to make the trip from Los Angeles and be ready in time for the performance. The members of the Keystone company arranged a unique welcome for Joe and Lew on the first night of their Los Angeles engagement, a week later.

Billie Armstrong, the English comedian, a compatriot of Charlie and Syd Chaplin, is now on the Davis Horsley staff and is writing and directing some screaming farces. His assistant in the acts is Tommy Hayes, another young Englishman of ability, and the supervision of the production is under the watchful eye of J. E. Robins. The company has just completed "An Awful Night."

The Los Angeles papers have written reams of copy about Miss Belle Bennett, leading woman in the Cub Comedy Company, giving five inches of her skin in order to save the life of a lad of poor parents who was terribly burned sometime ago by electricity. Several years ago Miss Bennett made a similar sacrifice in Council Bluffs, Iowa, when three ounces of her blood was infused into the body of a two-year-old baby to save its life. Janet Scully, of the same company, went through the same operation and received the thanks of the doctors and parents of the poor lad.

Stagg Photo Service, Los Angeles.
CLARKE "ACTION" IRVINE

A new fad, the invention of Clarke Irvine, a scenario and magazine writer of Los Angeles, has been introduced into the filmland of the West Coast and it is one that promises to spread to that of the East—when the West Coast decrees that it may. It is a mascot in the way of a miniature camera, two by three inches which stands on a six-inch tripod and has for its popular place of anchorage, the hood of an automobile. This "Movie Mascot," as it is called, is usurping the place of the kewpie which, until now, had undisputed right to ride the cap of the water tank of the majority of automobiles. But something that is distinctively representative of their industry, has been wished for many times by those of the screen and it is Mr. Irvine's privilege to give it to them.

FILM FANS IN FLORIDA

Richard Garrick Enthusiastic Over Jacksonville, and its Acting Population

Richard Garrick, director of "The Idol of the Stage," made a hurried trip from Jacksonville, Fla., to the factory at Flushing, N. Y., to superintend the final cutting of the film.

It is a five-reel feature in which Malcolm Williams is starred. While North, Mr. Garrick conferred with the General Manager F. G. Bradford regarding the new studio to be built at Flushing, N. Y. before the companies return in the Spring.

"The work we are doing in Jacksonville is truly remarkable," said Mr. Garrick. "From the experiences we have had, I see no occasion for regretting that we are located in Florida instead of in California. Since we went down last autumn we have had only three days when the weather interfered with our work. Our studios are splendidly located and adequately equipped, and now we are receiving everything we require in the way of co-operation from the local sources we must draw upon for our productions.

"What surprised me most was the quality and quantity of the extra people we were able to pick up. In the theater scenes of "The Idol of the Stage" we had eleven hundred people in the auditorium. With a liberal sprinkling of people in evening clothes, the scene easily matched any metropolitan theater for smartness. A number of capable people are being developed in our stock company who never had any thought of motion pictures until we reached Jacksonville and began to augment our forces."

"Now that we are confining our work on the Mutual Programme to the making of five-reel features, we are organizing an additional company. There are to be three directors in addition to myself when we have completed our plans. Miss Gertrude Robinson and Alexander Gaden are now at work on "As a Woman Sows" under the direction of William F. Haddock, and Director Henry J. Vernot has Miss Marguerite Courtot and Sydney Mason at work."

HAZEL DAWN RETURNS FROM FLORIDA

Hazel Dawn has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company under the direction of Sidney Olcott, and the principal scenes in her next production, "My Lady Incog," were taken. The play, which is an original script written expressly for the star, is said to combine to a greater degree than anything in which Miss Dawn has previously appeared on the screen the elements of comedy and dramatic thrills.

REVIEWS OF GENERAL FILMS

He Got Himself a Wife (Vitagraph).—This is one of the funniest of the old-chase and produced under the direction of George Stanley. A young man advertises for a wife and is mobbed by about fifty old maid school teachers. Then follows an exceedingly exciting and amusing chase, which finally ends up with a young man being rescued by the girl to whom he was engaged and with whom he had quarrelled. It is a laughable offering from start to finish. E.

The Deceivers (Vitagraph, Dec. 17).—This Sidney Drew comedy, written by Paul West, is highly amusing. It deals with a particularly human trait, and for this reason is so irresistably funny. Mr. Simpkins dutifully gives all his money to his wife, who makes him believe that she spends it for fine clothes. Finally he is persuaded by his friends that the only way to save money is not to let his wife know how much he makes. She keeps his savings in a vase on the piano, and he keeps his in the companion vase on the other side. Thinking he has taken a dose of poison by mistake he confesses his nefarious practice, and then the wife also confesses that she has been saving money all of this time. The picture closes with the resolution of the two to forego deceit and save money together. E.

The Lesser Evil (Biograph, Released Jan. 3).—An all-star cast. Blanche Sweet, Mae Marsh, Edwin August, Alfred Paget, and Charles Mailes are seen in the Biograph reissue. It is one of the strongest of the older single reel productions, and the scenes are particularly effective and elaborate. The story is that of a girl who is captured by smugglers, and rather than submit to dishonor she choses death, but is rescued before the invention can be carried out.

The Great Detective (Lubin, Comedy, Released Dec. 14).—D. L. Don is featured in this amusing single-reel comedy. The characters themselves are funny, and some of the situations are extremely ludicrous. The action is fast throughout, bordering on slapstick, but the scenes are very effective. The views are all clear and distinct, and the story is easily followed to the end. D. L. Don plays the part of a correspondence school detective. As soon as he gets his badge he tries to find something to detect. The actions of Mrs. Scrapp arouse his suspicions, and he trails her. He becomes embroiled in the marital troubles of the Scrapps, and to escape he has to marry the ancient daughter, Gwendolin. E.

The Board Bill Dodgers (Single Reel Comedy. Released by Pathe Dec. 25).—Heinie and Louis are up to their old tricks again, and their attempt to gain their living from the world without labor results most precariously for them, and before they are safely harbored in the village they go through many highly amusing experiences. Louie's make-up is changed so they can get board on credit, but an irate landlady raises havoc with their plans, and in the end they are put to work in the kitchen, with most disastrous results—so they get their first good meal behind the bars. S.

Luke, Love and Chloroform (One Reel Comedy. Released by Pathe Dec. 22).—Without doubt this is one of the funniest of the Lonesome Luke comedies, not only because of the famous comedian, but the situations, which are so absolutely ludicrous that they will send an audience into screams. The film is riotous from beginning to end, and the picturization is strong and vivid. Luke gets into a hospital, through an accident of his own making, in order to acquire the blessings of a sweet lady, like his pal, who had been hit by her auto. Instead of the private room, like his pal, he gets in the public ward, and he becomes especially peevish, which results in an operation. Thoroughly mad, he raises havoc with a bottle of chloroform, but when his weapon is exhausted he follows his victims to the land of sleep. S.

The Tale of a Coat (Kalem, Jan. 18).—A single reel burlesque comedy of errors, featuring Bud Duncan and Ethel Teare, and produced under the direction of William Beaudine. It is mostly absurd foolishness, but amusing withal. It is laughable because it is so absurd. Bud and Gus are two blundering burglars who rob the home of a wealthy man. Jack Standing, a young millionaire with aspirations as a detective, succeeds in winning the hand of the beautiful daughter by a series of lucky incidents, through which he apprehends the robbers and recovers the stolen property. E.

The Duel in the Desert (Kalem, Jan. 19).—An episode in the "Stingaree" series adapted from the well known stories of the same name by E. W. Hornung, featuring True Boardman and Marin Sais. This episode has many exciting features and is characterized by some very beautiful scenic backgrounds. The photography throughout was of the quality that calls forth most favorable comment. Better characterizations could have been given by Thomas Lingham and Frank Jonasson as the police officers. English officers have distinctive characteristics and the portrayals given by these two gentlemen were not the types. True Boardman gave his usual finished performance, and it is only fair to state that he has done some of the best work of his screen career in this series.

The story teems with excitement. After a strenuous battle with the police Stingaree and Howie manage to escape only to be captured a little while later while taking their ease at a spring. In crossing a stretch of desert, Stingaree falls from his horse and feigns unconciousness. One of the officers remains to guard him while the other two hurry off to the barracks with Howie, the intention being to return with a wagon for Stingaree. The latter manages to get the best of his captor and, garbing himself in the latter's uniform, goes to the barracks and is successful in releasing Howie. E.

The Sealskin Coat (Kalem, Jan. 21).—An episode in the "Ventures of Marguerite" series, featuring Marguerite Courtot. There is much amusing comedy in this single reel offering which, though slight, has many interesting and entertaining features. A thief robs a jewelry store of several diamonds, concealing them in a cigarette box and then ostensibly throwing the box away. It is picked up, however, by a confederate who, being chased by a policeman, conceals the loot in Marguerite's sealskin coat which is hanging on the line for an airing. The thief tries to recover his stolen property but is prevented by Billy Breese, who has been trailing him in the hopes of winning the reward offered for the recovery of the diamonds. There is a whirlwind fight at the finish which results in the usual way, and Billy and Marguerite hurry off to the jewelry store where the reward is taken in the shape of a solitaire engagement ring. E.

The Open Track (Kalem, Jan. 22).—An episode in the Hazards of Helen railroad series featuring Helen Gibson which contains the usual number of thrilling and sensational incidents. In this picture Helen is able to get on the trail of a gang of counterfeiters and apprises the railroad detectives of the fact. The latter in trying to capture the gang are themselves captured and handcuffed to the cowcatcher of a locomotive, which is then started going. Helen sets out in pursuit on a motorcycle, and speeding alongside the wild engine, makes a sensational leap from the motorcycle to the locomotive. The engine is soon brought to a standstill and the detectives released. It is just at this moment that the counterfeiters come along in a stolen automobile, and Helen assists the detectives in making the capture. The detective work throughout was of the fortuitous brand. E.

GENERAL FILM RELEASES

Monday, Jan. 10.

(Bio.) In the Aisles of the Wild. Dr. Biograph Reissue No. 32.
(Lubin) The City of Failing Light. Four parts. Dr. Unit Programme.
(Lubin) A Bath Tub Mystery. Com.
(Selig) The Devil-In-Chief. Dr.
(Selig) Selig-Tribune News Pictorial No. 3, 1916. Top.
(Vita.) The Surprises of An Empty Hotel. Four parts. Dr. Unit Programme.

Tuesday, Jan. 11.

(Ess.) Angels Unawares. Two parts. Com.-Dr.
(Kalem) Guardian Angels. Burlesque-Com.

Wednesday, Jan. 12.

(Bio.) The War of Wealth. Three parts. Dr.
(Ess.) The Fable of "The Two Philanthropic Sons." Com.
(Kalem) The Purification of Mulfera (No. 8 of the "Stingaree" Series). Two parts. Dr.

Thursday, Jan. 13.

(Lubin) The Bond Within. Three parts. Dr.
(Mina) (Title not reported.)
(Selig) Selig-Tribune News Pictorial No. 4, 1916. Top.

Friday, Jan. 14.

(Kalem) The Tricksters. No. 12 of "The Ventures of Marguerite" Series. Dr.
(Knickerbocker Star Feature) (Title not reported.)
(Vim) Chickens. Com.
(Vita.) When Two Play a Game: Com.

Saturday, Jan. 15.

(Ess.) Pieces of the Game. Three parts. Dr.
(Kalem) The Haunted Station. No. 62 of the "Hazards of Helen" Railroad Series. Dr.
(Selig) The Chronicles of Bloom Center No. 9, "No Sir-ee, Bob!" Rural Com.
(Vita.) By Love Redeemed. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Jan. 9.

(Laemmle) Blind Fury. Dr.
(L-Ko) Billie's Reformation. Two parts. Com.

Monday, Jan. 10.

(Broadway Universal Feature) Love's Pilgrimage to America. Five parts. Dr.
(Nestor) The Boy, The Girl and the Auto. Com.
(Universal Special Feature) Graft No. 5. "Grinding Life Down." Two parts. Dr.

Tuesday, Jan. 11.

(Gold Seal) The Boob's Victory. Two parts. Com.-Dr.
(Rex) His Return. Dr.

Wednesday, Jan. 12.

(Animated Weekly) Number 201. Top.
(L-Ko) Gertie's Busy Day. Com.
(Victor) Man and Morality. Three parts. Dr.

Thursday, Jan. 13.

(Big U) "X 3." Three parts. Detective-Dr.
(Laemmle) (No release this day.)
(Powers) The Rubber Rompers. Vaudeville Act.
(Powers) Transporting Timber In Sweden. Edu.

Friday, Jan. 14.

(Nestor) Flivver's Good Turn. Com.
(Rex) Her Defiance. Two parts. Heart-Interest-Dr.
(Victor) The Ring and the Rajah. Dr.

Saturday, Jan. 15.

(Bison) Across the Rio Grande. Three parts. Western. Dr.
(Powers) Uncle Sam At Work. No. 4. "Uncle Sam's Proteges At Work and At Play." Edu.

MUTUAL FILM RELEASES

Sunday, Jan. 9.

(Casino) Alias, Mr. Jones. Com.

Monday, Jan. 10.

(Amer.) Viviana. Two parts. Dr.
(Falstaff) Belinda's Bridal Breakfast. Com.
(Vogue) (Title not yet announced.)

Tuesday, Jan. 11.

(Beauty) The First Quarrel. Com.
(Gaumont) See America First. No. 18 Milwaukee, Wis. Scenic.
(Gaumont) Keeping Up with the Joneses. Cartoon-Com.
(Than.) In the Name of the Law. Three parts. Dr.

Wednesday, Jan. 12.

(Rialto) The Secret Agent. Three parts. Secret Service. Dr.
(Vogue) (Title not yet reported.)

Thursday, Jan. 13.

(Centaur) Marta of the Jungles. Two parts. Animal. Dr.
(Falstaff) Reforming Rubbering Rosie. Com.
(Mutual Weekly) Number 54. Top.

Friday, Jan. 14.

(Amer.) The Secret Wire. Two parts. Dr.
(Amer.) Spider Barlow Meets Competition. Crook-Dr.
(Cub) Jerry In Mexico. Com.

Saturday, Jan. 15.

(Beauty) Getting In Wrong. Com.
(Mustang) "Water Stuff." Three parts. Com.-Dr.

PATHE EXCHANGE

Week of Jan. 17.

Railroad Construction on the dark Continent. Globe. Edu.
The Lizards. Colored. Globe. Edu.
(Pathe) News No. 6.
(Pathe) News No. 7.
(Phunphilms) Luke Lolls in Luxury. Com.
(Balboa) The Red Circle. No. 6. Dr. (False colors.)

MUTUAL PICTURES

VOGUE COMEDIES

SAMMY'S SCANDALOUS SCHEMES
-A TWO-REEL WONDER-WORKER
Released Week of DEC. 27TH

AN INNOCENT CROOK
-a Laugh in Every Scene, Two Reels
Released Week of JAN. 3RD

VOGUE COMEDIES ARE EXCLUSIVE FEATURES ON THE MUTUAL PROGRAM. BOOK THEM!

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—DIRECTING—
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LATE RELEASES
"DAMAGED GOODS"
"Secretary of Frivolous Affairs" "The Great Question"
"HOUSE OF SCANDAL"
"THE END OF THE ROAD"

E. MASON HOPPER
Directing
Miss Gail Kane in The Labyrinth
EQUITABLE MOTION PICTURES CORPORATION

FREDERICK A. THOMSON
Producing Director
Fox Film Corporation

CHARLES M. SEAY
DIRECTING FEATURES
Equitable Film Corporation

Triangle Plays for the First Week of the New Year

The TRIANGLE releases for the first week of the New Year offer two particularly strong, gripping, and intense five-reel dramas, and a pair of Keystones that are in many ways the best that have yet been filmed.

"CROSS CURRENTS," in which Helen Ware makes her Triangle debut, is a gripping tale of a woman's sacrifice for the man she loves. Realizing he is growing weary of her she releases him so that he may marry another woman, but the shipwreck of a yachting party casts the two on a desert isle together and the old love rekindles. Happily they live together until the wife arrives with a rescue party, and knowing that the man's loyalty belongs to the wife the woman walks straight to a watery grave.

In "Between Men," W. S. Hart takes the part of a man who never forgets a favor. When an enemy threatens the man who befriended him with financial ruin, he responds to the call with alacrity. It's a fight to the finish both with brains and fists to save the fortune of the friend and win the hand of the daughter. The terrific hand-to-hand combat, the terrible Wall Street scene and the final victory combine to produce a play in which not a moment drags.

In many ways "Dizzy Heights and Daring Hearts" is one of the most wonderful Keystones ever filmed. Aeroplanes looping the loop, the thrilling chase of a biplane, the miraculous rescue from the top of a tower, and a 200-foot smokestack blown up are only a few of the thrills, and again we have Weber and Fields, those famous comedians, this time in "The Worst of Friends," a Keystone that is better than "The Best of Enemies," if that is possible.

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Pathe Release

ADELE LANE
UNIVERSAL FILMS
Direction BURTON KING

FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE	PRODUCER	PLAY	STAR
Dec. 2	Lasky	Mr. Grex of Monte Carlo	Theodore Roberts
Dec. 6	Morosco	Jane	Greenwood and Grant
Dec. 9	Lasky	The Unknown	Lou-Tellegen
Dec. 13	Lasky	The Cheat	Fannie Ward
Dec. 16	Pallas	The Reform Candidate	Maclyn Arbuckle
Dec. 20	Lasky	The Immigrant	Valeska Surratt
Dec. 23	Famous Players	Denman Thompson's The Old Homestead	
Dec. 27	Famous	Lydia Gilmore	Pauline Frederick
Dec. 30	Lasky, arrg't Morris Gest.	Temptation	Geraldine Farrar
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 6	Morosco	Tongues of Men	Constance Collier
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Lasky	The Golden Chance	Cleo Ridgley and Wallace Reed
Jan. 17	Famous	My Lady Incog	Hazel Dawn
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 24	Pallas	The Call of the Cumberlands	Dustin Farnum
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts

V-L-S-E, INC.

Dec. 6	Essanay	The Alster Case	Bryant Washburn and Ruth Stonehouse
Dec. 6	Lubin	A Man's Making	Richard Buhler and Rosetta Brice
Dec. 13	Selig	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer
Dec. 13	Vitagraph	A Price for Folly	Edith Storey and Antonio Moreno
Dec. 20	Lubin	The Great Divide	Ethel Clayton and House Peters
Dec. 20	Essanay	A Daughter of the City	E. H. Calvert and Marguerite Clayton
Dec. 27	Vitagraph	What Happened to Father	Frank Daniels
Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 3	Vitagraph	"Thou Art the Man"	Virginia Pearson
Jan. 10	Selig	No Greater Love	Regina Badet
Jan. 17	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Lubin	Gods of Fate	Rosetta Brice, Richard Buhler, and Francis Joyner
Jan. 17	Essanay	Captain Jinks	Ann Murdock
Jan. 20	Lubin	The Wonderful Wager	Raymond Hitchcock
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 31	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche
Jan. 31	Essanay	Submarines of Society	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupin
Jan. 31	Lubin	Souls in Bondage	Nance O'Neil
Feb. 7	Vitagraph	The Crown Prince's Double	Maurice Costello
Feb. 7	Selig	Thou Shalt Not Covet	Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	The Light of a New Day	
Feb. 28	Vitagraph	Colton, U. S. N.	Charles Richman and Eleanor Woodruff

WORLD FILM CORPORATION

Jan. 3	Brady	The Rock	Alice Brady

EQUITABLE RELEASES.

Nov. 1	Triumph	The Better Woman	Lenore Ulrich
Nov. 8	Equitable	Should a Wife Forgive	Lillian Lorraine
Nov. 15	Equitable	The Cowardly Way	Florence Reed
Nov. 22	Equitable	A Daughter of the Sea	Muriel Ostriche
Nov. 29	Triumph	Not Guilty	Cyril Scott
Dec. 6	Triumph	The Warning	Henry Kolker
Dec. 13	Equitable	The Labyrinth	Gail Kane
Dec. 20	Equitable	Sealed Lips	William Courtenay
Dec. 27	Equitable	The Dragon	Marguerite Fischer

The following dates are subject to change:

Jan. 3	Equitable	Idols	Katherine Kaelred
Jan. 17	Triumph	The Senator	Charles J. Ross
Jan. 21	Triumph	The Other Side of the Door	Marie Empress
Jan. 28	Equitable	One Night	Mollie McIntyre
Feb. 4	Equitable	The Man Higher Up	Frank Sheridan
Feb. 11	Triumph	The Ransom	Mary Boland
Feb. 18	Triumph	Three Pair of Shoes	Julia Dean

KLEINE-EDISON FEATURE SERVICE.

Dec. 1 (Kleine) The Danger Signal, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec 8 (Edison) The Destroying Angel, with Marc McDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine) Bondwomen, with Maude Fealy. Five parts.
Jan. 5 (Kleine) The Devil's Prayer Book, with Arthur Hoops and Alma Hanlon.
Jan. 12 (Edison) The Catspaw, with Marc MacDermott and Miriam Nesbitt.
Jan. 19 (Kleine) Wild Oats, with Malcolm Duncan and Alma Hanlon.
Jan. 26 (Edison) The Innocence of Ruth, with Viola Dana and Edward Earle.

PATHE "GOLD ROOSTER" FEATURES.

(Fitzmaurice) At Bay. Florence Reed.
(Daly) House of Fear. Arnold Daly and Jeanne Eagels.
(Premo) The Greater Will. Cyril Maude and Lois Meredith.
(Daly) The King's Game. Pearl White and Sheldon Lewis.
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katheryn Brown Decker.
(To be announced) The Weavers. To be announced.
(Balboa) The Shrine of Happiness. Jackie Saunders.
(Jose) The Light That Failed. Robert Edeson. Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed.

TRIANGLE FILM CORPORATION.

Dec. 5 Lillian Gish in The Lily and the Rose. Weber and Fields in The Best of Enemies. Bessie Barriscale in The Golden.
Jan. 2 Cross Currents (Helen Ware) Fine Arts. The Worst of Friends (Weber and Fields). Keystone. Between Men (William S. Hart). Kay-Bee. Dizzy Heights and Daring Hearts (Keystone).
Jan. 9 Let Katy Do It (Jane Grey and Tully Marshall). Great Pearl Tangle (Sam Barnard). Keystone. The Corner (Willard Mack and George Fawcett). Kay-Bee. Fatty and Mabel Adrift (Roscoe Arbuckle, and Mabel Normand). Keystone.
Jan. 16 The Missing Links (Norma Talmadge and Robert Harron) Fine Arts.
Because He Loved Her (Keystone).
The Beckoning Flame (Henry Woodruff). Kay Bee.
A Modern Enoch Arden (Keystone).

METRO PICTURES CORPORATION.

Dec. 6 A Yellow Streak (Popular Plays).
Dec. 13 The House of Tears (Rolfe).
Dec. 20 Rosemary (Quality).
Dec. 27 Black Fear (Rolfe).
Jan. 3 What Will People Say? (Rolfe).
Jan. 17 Rose of the Alley (Rolfe).
Jan. 24 Man and His Soul (Quality).

NEW INCORPORATIONS

ALBANY (*Special*).—The Perma Recording Laboratories Corporation, with its principal office in New York city, was incorporated with the Secretary of State this week. The concern has a capital of $300,000 and is authorized to manufacture motion picture films and operate theaters. The directors are A. M. Wattenberg, Max Freeman, and A. S. Levy, of 233 Broadway, New York city.

Other newly formed theatrical and motion picture companies to file certificates of incorporation with the State this week were:

The Thomas-Oberkirsh Company, Limited, New York city. To conduct a general theatrical and motion picture business; capital $100,000. Directors: William M. Thomas, Frank Oberkirsh, Robert Magrane. 220 Broadway, New York city.

Wark Producing Company, Eddyville, N. Y. To maintain theaters and provide for the production of plays and motion picture attractions; capital $10,000. Directors: C. E. Sterrett, G. Sullivan, F. E. Cribbon, 71 West Twenty-third Street, New York city.

Synico Film Production Company, New York city. Theatrical, music halls and motion picture business; capital $100,000. Directors: Edgar W. Nye, Lyman E. Warren, Charles A. Burr, 1482 Broadway, New York city.

Plaza Film Corporation, New York city. A general motion picture business; capital $2,000. Directors: T. Hayes Hunter, Norman Rose, Mary A. Lembeck, 33 West Forty-second Street, New York city.

Claridge Films, Inc., New York city. Motion pictures; capital $5,000. Directors: Louis L. Hiller, Agnes Egan Cobb, Paul A. Chase, 2612 Broadway, New York city.

GEORGE W. HERRICK.

FILM PROVES HER FALL

A jury in Justice Gavegan's part of Supreme Court rendered a verdict of $4,000 in an action for $15,000 damages brought by Miss Celie G. Turner, whose stage name is Celie Ellis, against the Crystal Film Company for an alleged broken ankle sustained by her by falling from a limb of a tree while in their employ.

The photographs on the section of the film showing the fall from beginning to end were put in evidence, and virtually won the suit for Miss Ellis by showing just how the accident occurred.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

There are many and varied sources of inspiration. Ideas for photoplay plots may come from the most unexpected sources, and highly successful photoplay author, who, in a special article recently written, tells how a popular song inspired him to write a four-part feature film drama. In part, Mr. Willets writes: "I heard this popular song everywhere, and the significant words and refrain began to haunt my memory. I found myself humming the tune and repeating the words to the music at home and abroad. One night, after dining in a cafe where the song his was played with unusual sweetness by an excellent orchestra, I returned home with the words and music ringing in my ears. I could not forget the words to that song. They seemed to be urging me to action. I took pen, and, seemingly without difficulty, the photoplay plot was originated. Situations seemed to flow from my pen without effort. I have a purpose in outlining the inspiration that caused me to write. It should give beginners in the photoplay writing profession an insight into the manner in which screen dramas are conceived.

* * * *

"There is probably an army of 500,000 men and women in this and other countries to-day who are ambitious to become writers of the photoplay," continues Mr. Willets. "Out of that great number, perhaps a few hundred are consistently successful. Why? Because an idea seemingly prevails that the profession of photoplay writing is an easy one; that all needed is a typewriter and some paper and —then to write a comedy or a drama and await payment therefor. Never was there a more mistaken conception! The profession of photoplay writing is not an easy profession. Long study and practical experience are necessary before one can succeed in other professions, and yet men and women will not understand that the art of creative writing is as difficult a profession, a more uncertain profession, than the others. To succeed as a photoplaywright, or as a writer of fiction, one must be educated in arts and sciences; one must possess the power of observation; one must have talent or originality, and, also, one must have the power to put down on paper that which he sees."

* * * *

Here's a pertinent one from Howard James: "The photoplaywright who registered a 'kick' against a few film companies for holding scripts an unreasonable length of time was quite in order. But don't you think these offenders are doing a great damage to their own interests by such a policy or lack of policy? One of the most successful photoplay writers in the country some months ago showed me a list of the scripts he has sent out to various companies. The date each script was mailed, returned, or accepted. There was only one glaring offender on the list. This company held scripts from eight to thirteen weeks. This writer intends to submit no more of his scripts to that company, and, other things being even, the company which ties up scripts for the shortest period is going to have first call on his stuff. Isn't that merely human nature? I notice that those companies on the list who are prompt with acceptances or rejections are releasing the most acceptable pictures, and I should not wonder but it is for the above given reason —they are getting the first look at scripts." Very probably a fact!

* * * *

"Emile Brown Heininger's comments on how she 'found herself' in drama interested me," writes L. Case Russell. "I, too, thought my field was comedy, and when I was told Vitagraph wanted two-reel drama I declared I couldn't write drama—at least not motion picture drama as the stuff I had seen up to that time verged so closely on melodrama that it was more often food for smiles than that labeled comedy. I took a chance, however, and landed! Since then I have tried every variety, from slap-stick to melodrama, and have sold some of each. It stands to reason that the writer with a keen sense of humor will not blunder over the border line of melodrama when writing a dramatic story. Of course, this is an age of specialization, and I would probably raise a storm of protest were I to announce publicly my belief that a good writer should be equally at home in either comedy or drama. I could, in that case, point to one William Shakespeare and, as more recent examples, Mark Twain, Eugene Field and Bob Burdette, all of whom, though famed as humorists, were capable of writing the most exquisite sentiment. And this seems an appropriate place to mention a subject which I have given quite a little thought lately. There is too little comedy relief in the multiple reel stories. Life is composed of sunshine and shadows. No human being can be plunged into the depths and remain there indefinitely without losing his mind or passing on. Yet many of the feature stories pile tragedy on tragedy, gloom upon gloom, with never a ray of sunshine to save the entire structure from mildew. This, of course, is not usually the case in adaptations, as the drama, from Shakespeare's time on, has recognized the value of contrast; but the heavy note is in evidence throughout the drama of the scenario writers. Once in a while an original story in three or more reels is seen where the author has created a character whose characteristics or screened lines provoke a smile, but this is not generally true. It is hard to work any comedy relief into a one-reel drama—the action is too swift, the plot too concentrated. But it is sadly needed in the three to six reel play." In other words, there is a dearth of comedy-drama.

* * * *

William E. Wing, the psychological writer, who is making *The Script*, official organ of the Photoplay Authors' League of America, a thing of beauty and an interest forever, has been turning out some big stuff recently. In a characteristic letter Mr. Wing remarks: "The 'Psychologist' isn't finding it difficult at all in feature stuff. The poor duck who never could write anything but a new way to kill 'em off is having a hard row to hoe. Melodrama is all right for singles, but the theme *built in a big way* is the only story that reveals quality on the screen. And quality is the commercial success of the new era—the era of the people's likes and dislikes." In other words, *quality* sure will conquer all things!

* * * *

Now that the term "efficiency" has been loudly trumpeted in Filmland, the following comment from the pen of Cora Drew, versatile authoress and motion picture actress, will be found interesting. "I have argued that the coming into the motion picture business of stage stars would revolutionize the business. I figured insofar as its benefit to people who have had experience in acting, those gifted with more than youth can compel. I had no hope that it would reach the present condition: that of system and efficiency. It's going to be the grandest thing that ever happened. The only fault I have really ever found in motion picture work was the eternal hanging about, waiting, waiting, when there seemed to be no good and sufficient reason. If one is not responsible to some one else for time, things are most apt to linger, to put it mildly.

* * * *

"A recent article in *The Photoplayer's Weekly* of Los Angeles gives the following: 'Efficiency,' a word that does not appeal to but very few players, stars, directors or writers, is going to be a watchword and will be enforced in every department. A notable player says: 'The artistic temperament will be obliged to bow to the necessity of work.' Really, there will be more glad of this great movement than that editor seems to believe. Just think what it will do for us! The time we used to waste can be put to some use; nerves will not be tried to a finish; luncheon, if eaten at all, will be taken at a stated time; health will improve, work ditto, and 'temper'-ment at a discount! The very Mecca of glory will attend, and those who do not care for efficiency will be at liberty to seek elsewhere. The drones will follow the fashion of drones, leaving the working bees in peace. Hail the day! Its almost too good to be true! We who learned our Horace on the legitimate stage, or our authorship from years of endeavor, know what it means to be on time. And props will be ready, sets arranged, diffusers mended, everything will be like clock-work." It is true; the word efficiency is becoming more and more the watchword in all lines of the motion picture realm. There is yet plenty of room for the hard workers; there is less room for those who only seek to "get by."

PARAMOUNT PROGRAM

DANIEL FROHMAN
PRESENTS

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